

—Film Front—

Elmer Rice Pulls Mask Off Film Alliance

By David Platt

Elmer Rice, the playwright, yanks the "false whiskers" off the Motion Picture Alliance for the Preservation of American Ideals in the Dec. 23rd issue of Saturday Review of Literature. What is revealed, he says, is the "ugly and sinister visage of intolerance and reaction."

Rice also takes red-baiter Morrie Ryskind of the MPA for a ride for his crackpot charge that "American Sovietizers are trying to take over the motion picture industry as they tried to take over in the Newspaper Guild, Teachers Union, Lawyers Guild, etc." In a sharp exchange of letters with Ryskind, Rice makes the following counter-charges:



1. The MPA ignored letters requesting their attendance at screen guild and union meetings to discuss MPA red-baiting.
2. They refused to name names and give specific examples of alleged Soviet influence in Hollywood.
3. MPA officers are identified with Screen Playwrights, a company union.
4. MPA's activities have been publicized almost exclusively in the reactionary press.
5. MPA leaders are notoriously well known to be anti-Negro, anti-Semitic, anti-labor and anti-alien.

"Behind the false whiskers of the Motion Picture Alliance," says Rice, "lurks the ugly and sinister visage of intolerance and reaction." That's that!

TOMORROW THE WORLD

The Hollywood Writers Mobilization honor Lester Cowan's at being identified so closely with World at a "Town the Ideology of Hitlerism,"

"Meeting" premiere in Hollywood. This will be no ordinary premiere. Emmet Lavery, HWM Chairman says "the questions asked on the microphones will not be 'What are you wearing?' or 'Won't you say a few words to your fans?' They will be 'What do you think should be done with little Emil, and the millions of warped little Nazis who are growing up in Germany?' and 'What can we do to make sure that other generations of boys are not transformed into little Fascist beasts through systematic subhuman conditions?'" This is a step forward in the business of pointing attentively to and provoking discussion of the intrinsic merits of important motion pictures.

THEATER INCIDENT

The other day a sneak preview of Tomorrow the World was held in Santa Anna, Calif., a stronghold of Ku Kluxism. In the audience were anti-semites and red-baiters, writes a Hollywood friend, "and when Emil, the Nazi boy in the picture says his airplane trip from New York had been ruined because he had to sit next to a 'big fat Jew,' about half the audience laughed approvingly." Then Frederic March, the anti-Nazi professor explains that Betty Field, his fiancée, is Jewish and that anti-semitism is not looked on with favor in America and the point is driven home that this kind of thinking is entirely un-American. "There was no more laughter from the Ku Kluxers," writes our correspondent. "They were very apparently uncomfortable."

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'Tomorrow the World' -- Today's Finest Anti-Fascist Picture

Tomorrow the World

United Artists release of Lester Cowan's production. Directed by Leslie Fenton. Screenplay, Ring Lardner, Jr. and Leopold Atlas, from play of James Gow and Arnaud D'Usseau; Editor, Ann Bauchens. Camera, Henry Sharp. Cast includes Fredric March, Betty Field, Skippy Homeier, Agnes Moorehead, Joan Carroll, Edit Angold. At the Globe Theater.

By DAVID PLATT

Hats off to Tomorrow the World, an adult and stirring movie of an attempt to turn a ferocious German fascist youth into a human being. - It is, in my opinion, the Watch on the Rhine of 1944. It withholds no punches. It says plainly that anti-Semitism and fascism go hand in hand. It says that fascism must be thoroughly beaten before it can be overthrown.



It says that democracy can do the job.

Skippy Homeier's playing of the role of Emil Bruckner, an insolent, heel-clicking product of the cult of brute force who is sub-

jected to liberalizing forces in a typical American community, is a tremendous screen performance. Fredric March and Bette Field are also superb.

The screenplay by Ring Lardner Jr. and Leopold Atlas is a strikingly forceful presentation of the question of what to do with Germany after the war, based on the Broadway play by James Gow and Arnaud D'Usseau.

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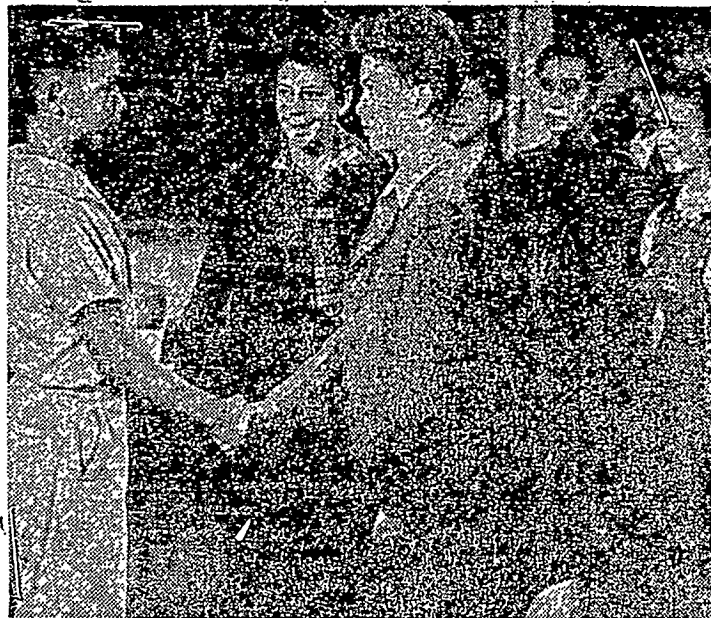
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In this scene from *Tomorrow the World*, Emil (Skippy Homeier), the Hitler-trained youth who has come to live with his relatives in America, eagerly extends his hand to a Chinese lad whom he had taken to be Japanese. When he discovers his error, he draws back sharply.

Pat (Joan Carroll) and his sister Fessie (Agnes Moorehead).

It is not long before the household sees that Emil hates Jews and feels superior to every other nationality and race. He finds the equality between men and women distasteful. He attacks Frieda (splendidly played by Edit Angold), the anti-Nazi German maid, when she refuses to Heil Hitler. He rips up a portrait of his Hitler-hating father.

At school, Emil offers his hand to a Chinese boy whom he had taken to be Japanese and draws back sharply when he discovers his error. He earns the undying hatred of both parents and teachers for introducing his classmates to ballistics, logistics, camouflage, riot discipline, night marches, spy stuff and all the other fundamentals of Hitler youth training. He terrorizes a little girl whose father is a prisoner of war in Germany.

TERRIFIC SOCIAL PROBLEM

Bit by bit, through the barbaric actions of this child menace, the full horror of the Hitler program unfolds. Emil makes himself well-hated by starting a vicious divide-and-conquer campaign to break up the Professor's engagement to

The great significance of *Tomorrow the World* is that it raises the question in a popular form and on a high political level. I believe it will provoke national discussion of a burning problem to which there are no final answers as yet.

A NAZI IN USA

As the Prussian drill-sergeant methods and master-race mental distortions of the Hitler regime are embodied in young Emil, Nazi-trained son of the great German liberal leader Karl Bruckner who died in a concentration camp. Emil has come to live with his uncle, Prof. Michael Strange (Fredric March), a democratic chemistry teacher in a midwest American university, his motherless daughter

Leona (Bette Field), a Jewish girl. Leona is the first to realize the terrific problem involved in trying to make over this hard-headed young fascist who poisons everything he touches. The busy Professor does not begin to fully understand the true nature of Emil until the young brute attacks his daughter with an iron poker for threatening to expose his (Emil's) attempt to steal important government papers, whereupon he almost chokes the Nazi youth to death.

Emil, thoroughly beaten, finally breaks down and repents. But the Professor has already sent for the police to take him to a reform school. At this point his daughter and his fiancée, both of whom have noticed signs of human feeling in the boy, convince him that the boy should stay. "If you and I, Mike," says Leona, "can't turn one little child into a human being, then heaven help the world when we have to deal with 12,000,000 of them!"

Many will find the sudden reformation of the arrogant young cur-knight a shock. This reviewer felt that the happy ending—though desirable as an emotional release—was a letdown. Emil's breakdown and reacceptance into the family after that cowardly crime is too fast. The perfidy and provocation of this evil genius called for a long period of probation, perhaps many more beatings such as Stan, the Polish boy administered, certainly a great deal more democratic re-education. The quick conversion note on which Tomorrow the World ends, is not convincing.

But even this solution in this year's most outstanding anti-fascist film, can lead to a healthy discussion of a major postwar problem. See Tomorrow the World!

Hollywood Extras Quit AFL Guild //

HOLLYWOOD, Dec. 20 (FP).—Hollywood extras and bit players voted 3 to 1 in an NLRB election Dec. 17, for the Screen Players Union (unaffiliated) over the Screen Actors Guild (AFL), in which they were Class B, non-voting members. Votes were cast by more than 1,900 of 3,300 eligible actors.

Immediately after the election SAG President George Murphy called a meeting of his executive board, composed of famous movie-laid stars, to consider steps to be taken in defense of what SAG considers its jurisdiction. Only voting members of the union are A players, those with substantial speaking parts.

It appeared unlikely that SAG would challenge the election, but Murphy stated that his union would "continue to assert exclusive jurisdiction over all acting work in the industry" and would inform the producers of that position. This may create conflict, particularly in regard to those extras who also do bits—minor acting parts with a few lines.

During the preelection contest SAG told its B members they would lose AFL benefits if SPU won, since AFL President William Green would not permit any AFL union but the SAG to take jurisdiction over the extras. SPU countered with a claim that it had been assured a charter by an AFL international union, which it did not name but is believed here to be the International Alliance of Theatrical Stage Employees.

The SPU victory culminates long dissatisfaction among the non-voting B members of the SAG, most of whom felt they were voiceless and desired a change.

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Film Front

'Times' Critic Replies On King Vidor Film

by David Platt

Here's a letter from Bosley Crowther, film critic of the New York Times relative to An American Romance. This is the last round on this issue. We've had our say. King Vidor has had his. Crowther's opinion

follows. Now it's up to you who have seen the film to speak up. Who comes closer to the truth about An American Romance? Crowther, who says it glorifies "an old-fashioned, romantic reactionary who never does concede an equal place to labor in industry, even though he does go back to work 'for the duration'." Or Platt, Foster (New Masses), and McManus (PM) who say it's a magnificent pro-union documentary of America's industrial strength despite its Horatio Alger story of the rise of a Slav immigrant steel worker to fame and fortune. Crowther writes:

Dear Dave Platt:

Thank you so much for letting me see this letter from King Vidor and also your review of his picture which I unfortunately missed.

As it stands, I am not surprised that Mr. Vidor professes not to comprehend my review. I don't think he comprehended what he was doing—or, at least, what he had an opportunity to do. Yes, he showed us vivid color pictures of ore mines and steel mills and assembly lines, but he failed completely—in my estimation—to conceive dramatically the great impulse of human energy that drives these objective things.

In other words, he showed us was a rather obvious rags-to-riches hero taking what amounted pictorially to a travelogue excursion through the steel industry and having such romantic and comic experiences as are conceived in Hollywood. There was no conception of workers in mass—except for that very polite meeting of delegates and management in the ultra-elegant board-room; no sense of the worker's pride in his industry; no exalting realization of the working man as the very bone and muscle of American industrial strength.

Indeed, I was much surprised that you applauded what seemed to me a very obvious elevation of an old-fashioned, romantic reactionary who never does concede an equal place to labor in industry, even though he does go back to work 'for the duration.' Sympathy has been created for this character (at least, it is intended to be). And so, even after the worker's delegation has won its point, the implication is that this old hard-shell is fundamentally in the American tradition—in the tradition of the individual fighting his own battles and making his own pile. I could not feel that there was any genuine comprehension or sympathy towards the point of view and problems of labor of the mass of American workers in this film.

Sincerely yours,
(Signed) Bosley Crowther.



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1945 Promises to Be Hollywood's Top Year ¹⁵

By David Platt

The substance of last week's article was that Hollywood's batting average for 1944 was one good film in ten. We cited a long list of films, among them: *Wilson*, *Destination Tokyo*, *Song of Russia*, *Dragon Seed*, *American Romance*, *None Shall Escape*, *To Have and Have Not*, *Hitler Gang*, *Tomorrow the World*, to bolster our belief that the current year was unusually fertile in films that had something to say. Time marches on. Five years ago the average for Hollywood was one hit in 100. This vastly reduced percentage of failures is a measure of America's political awakening. Once upon a time organs of the people like *The Worker* and *New Masses* were the only voices lifted in behalf of a mature and forward-looking screen. Today there are many such voices and they are becoming stronger and more influential day by day. Only here and there will you find a movie-maker who stubbornly resists the trend toward films with a purpose. The best answer to this dwindling group of die-hard do-nothings is to point to the huge popularity of a motion picture like *Wilson* which entertained and at the same time provoked hard thought on the part of the audience. Only fools will deny that the screen as a force for good is on its way. It can no more be stopped than Niagara. It is the will of the people. It will march with the people.



1945 PROGRAM. If the current year was a good year for movies, the year ahead promises to be far more fruitful in significant screen treatments of living issues. The year 1945 has not yet begun and independent have announced at least 50 serious films on the war and peace. What's this? It was only a short while ago that the *Box Office* correspondents of some of the best papers were discussing reports to New York patently opposite to claims in *Clifton*. That Hollywood was going full steam ahead with its war program, that the picture companies were throwing out war subjects by the railroad in favor of more escapism. The reverse seems to be true.

Here is the line-up for 1945 as of today. It is far from complete. Study it carefully. See if it does not indicate transformation and growth.

Warner Bros.:

The Corn Is Green with Bette Davis. Directed by Irving Papper. The setting is an English coal-mining Rhapsody in Blue. A Jesse Lasky production. Life story of the famous composer George Gershwin.

Land I Have Chosen. A drama of democracy in action.

It Happened in Springfield. Directed by Frank Wyllbur. Story of the Springfield plan for democratic education.

God Is My Co-Pilot. Based on Col. Robert Lee's best-seller about his experiences with the American air force in China.

Objective, Burma. Story of the paratroopers.

This Love of Ours. A tribute to U. S. Marine hero, blind Sgt. Al Schmidt. With John Garfield.

Hotel Berlin. Vicki Baum's popular anti-Nazi novel.

Life of William Rogers.

Rendezvous. Exploits of Major Gus Daymond, air ace in the European theater.

20th Century Fox:

A Bell for Adano. John Hersey's novel of the Italian village occupied by the Germans.

Directed by Henry King.

The Fighting Lady. Aircraft carrier, documentary.

A Tree Grows in Brooklyn. Screenplay by Tess Slesinger and Frank Davis. Directed by Ellis Kazan.

With Dorothy McGuire.

Boomerang. Story of a captured Japanese destroyer converted for use by our side.

But for the Grace of John. An original by Sidney Kingsley. Anti-isolationist story of a dead soldier who returns to life to show his former reactionary friends and family

Metro-Goldwyn-Mayer:

They Were Expendable. The PT boats in the Pacific. Directed by Lieut. Commander John Ford. Starring Lieut. Robert Montgomery.

Women's Army. Story of the WACS.

This Man's Navy. Lighter than airships.

Our Vines Have Tender Grapes. A home front screenplay by Dalton Trumbo. With Edward G. Robinson.

New Horizons. A home front film. The characters include a returned sailor who thinks the world forever owes him a living for his fighting overseas; a girl who will not give up her wartime job to a veteran; an employer who wishes to keep her because it means paying out less salary; in contrast will be another war veteran who is eager to resume his civil life, considering his military experience a closed chapter.

Airship Squadron 4. A Wallace Beery film.

Columbia:

Counterattack (now called *One Against Seven*). Russian guerrilla warfare drama with Paul Muni and Marguerite Chapman. Screenplay by John Howard Lawson. Directed by Zoltan Korda.

War Criminals. Punishment of Nazis in the postwar.

Naughty to Remember. Story of Chopin and George Sand with important political overtones. Screenplay by Sidney Buchman. Directed by Charles Vidor. Starring Paul Muni.

Jacobowsky and the Colonel. Endrey Buchman's screenplay of the Theater Guild hit.

Men of the Deep. Port salvage operations. Shows how blocked harbors are cleared of wreckage.

RKO:

Now Is Here. Wounded soldiers.

The Invisible Army. The Filipino guerilla fighters who fought the Japanese after the fall of Corregidor.

China Sky. Pearl Buck's story of the victims of the Japanese terror.

Betrayal From the East. Japanese espionage in America.

The Three Caballeros. Walt Disney's full-length good-will cartoon about our Latin-American neighbors.

Features Donald Duck, Jose Carioca-Brazil and Panchito-Mexico.

Sister Carrie. Clifford Odets will adapt the Theodore Dreiser novel.

Sister Kenny. The fight against infantile paralysis. With Rosalind Russell. Produced by Dudley Nichols. Directed by Jean Renoir.

The Magnificent Tramp. Starring Cantinflas, the Mexican Chaplin.

Paramount:

A Medal for Benny. Good social story by John Steinbeck. Directed by Irving Pichel. Screenplay by Frank Butler.

Here Comes the Waves. A Mark Sandrich production. Screenplay by Alan Scott.

Republic:

My Buddy. Experiences of returned war veterans. Screenplay by Arnold Mahoff.

Independents:

The Cross and the Arrow. The Albert Maltz novel. Screenplay by Robert Rossen. Direction by Lewis Milestone.

The Red Pony. John Steinbeck's story about a boy and a pony. Jackie Jenkins is the boy. Milestone directing.

A Walk in the Sun. Factual film of the Anzio beachhead. Lewis Milestone.

Home Again. A McKinley Kantor more about this later.

home front story to be produced by Samuel Goldwyn.

Paris Canteen. Sol Lesser, producer of *Stage Door*, *Canteen*.

Hold Autumn in Your Hand. A Jean Renoir film.

Blood On the Sun. James Cagney's anti-Japanese picture.

Look Homeward Angel. The Thomas Wolfe novel. To be adapted by Don Toth and produced by Arthur Ripley and Rodolph Minter.

Earth and High Heaven. Has a progressive racial theme. Samuel Goldwyn producer.

Simone. Leon Puchner. Screenplay by Jo Swerling. A Goldwyn film.

Green Mansions. The W. H. Hudson classic. A James B. Cassady production. Purpose: Good-will toward Latin America.

Last but not least, Lester Cowan's *GI Joe* with Burgess Meredith as Ernie Pyle, the popular war correspondent. This looks like the real thing. Cowan has cast his film with many new faces. Freddie Steele, a muscular coal miner who won the middleweight championship of the world, will play the role of War-nickel. Bill Murphy, who played quarterback on the University of California's championship 1943 team, is Mew, an Ohio farmboy in the service. Tito Renaldo will portray Lopez, a Mexican infantryman. William Self, former Junior Davis Cup tennis player, has been cast as Gawk. As a further step toward authenticity the war correspondents will play themselves.

This is only the beginning of what promises to be the most exciting year in Hollywood's history. What of the Anzio beachhead. Lewis Milestone.

Home Again. A McKinley Kantor more about this later.

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—Film Front—

King Vidor Comments On 'Worker' Review //

by David Platt

Great forces are stirring in America. King Vidor, one of America's finest movie craftsmen, producer and director of such outstanding social films as *Our Daily Bread*, *The Crowd*, *The Citadel*, went off the road when he made *Comrade X*, an anti-Soviet film and joined the executive committee of the red-baiting Motion Picture Alliance.

But I believe he has found it again in *An American Romance*, the pro-union film of America's industrial might.

As Joe Foster says in his review in *New Masses*, "the King Vidor of this film loves America. There is pride in his regard for the Mesabi Range, largest open-pit mine in the whole wide world. There is love for the steel mills, the auto plants, the tremendous machines, the herculean and knowing labors of the men who operate these industrial giants. He voices faith in future co-operation between labor and management, and the value of a recognized closed shop. Let us hope that the King Vidor of this film is the real Vidor."

I believe this is the real Vidor, the artist who took to the open road to show the grandeur of our country's natural and man-made resources and to urge labor and management to cooperate for victory in the war and postwar. I liked the film immensely despite its faults. Bosley Crowther, on the other hand, in his review in the *New York Times* dismissed it as a "big scenery" film with a "banal," "tedious" and "plagiaristic" story. I sent copies of the reviews in the *Times* and *Daily Worker* to Vidor in Hollywood and asked him to comment on the two



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film, you had the perception or the imagination not to become troubled or confused by that part of the film which has been omitted, and therefore it is a great satisfaction to me for someone to fully comprehend what I, through the film, was trying to say. For example, when the father and son talk in the kitchen about a speech that the father made at the labor meeting, in the picture before this last minute editing was done, this meeting was shown and what the father had to say and what the officers and members of the union had to say was all on the screen in its entirety. But as I said before, you evidently know enough about what happens at one of these meetings to fill in with your own imagination.

As far as Mr. Crowther's review is concerned, I must say I am at a loss to understand it. It is one of those reviews that says the film is insignificant but important. He dismisses the montages made in the factories, even though he says they are spectacular.

To quote, he says: "There are wonderful scenes in this picture of Steve mining in the Mesabi Range; wandering about the towering steel mills and working with molten steel. There are also fascinating glimpses of an automobile assembly line and, at the end, a colorful sequence showing a huge aircraft plant at work," then he tries to damn these by saying, "Yet these are but objective pictures, made on locations by camera crews. . . ."

Well, for my part, the greatest films that have come out of this war, or any other war, have been made by camera crews on the actual location. Does Mr. Crowther believe that a film sequence has to be phony to be good?

Anyway, as I said before, his review puzzles me. How any man can dismiss the tremendous spectacle of America's industrial might with some vague, ascetic rule-of-the-thumb of the theatre is beyond my power of understanding.

Thank you again for sending me the two reviews, and for your fine appreciation of the picture which a lot of well-meaning people worked on for the better part of two and one-half years.

Sincerely,
(Signed) KING VIDOR,

Metro-Goldwyn-Mayer Studios,
Culver City, Calif.

reports on his picture. On Monday I received the following reply from the producer-director of *An American Romance*:

Dear Mr. Platt:

I appreciate very much your sending me the two reviews, yours and Bosley Crowther's. I had not read either one before.

I have not been reading reviews on this picture because the picture was so harshly shortened just at the time it opened and so many of the sequences have been entirely eliminated that I didn't want to go through the displeasure of reading a review of a subject that was quite in a different form than I intended it to be.

Fortunately for me, and for the

Film Front

A Letter From Europe About Films And War

by David Platt

I have received a very eloquent letter on the war and the European film situation from my friend Julian Roffman, a former colleague of Film and Photo League days, who is now overseas shooting motion pictures. He writes this about the Soviet film No Greater Love, which he saw "somewhere in Europe" under the title of Comrade P.

"Seeing it here — so near to the scenes of Nazi atrocity and bestiality — the film takes on a sharper edge — its incidents mean more — its triumphs make the heart beat just a little faster. How much more it must mean in Russia, where the Germans have poured out the full venom of the beastliness.

"Yes it means more to me. Why? Because I have been to a concentration camp where the Germans shot and tortured people for having political convictions or being Jews. I have seen the coffins — the miserable thin, little coffins with the fearful shape of wooden kimonos. I have seen the chains and shackles. I have seen blood on the walls and little tunnels for blood on the floors.

"I have seen the death cells and the plain wooden tables where men were put to death slowly. I have seen inscriptions on the walls — messages of hope, faith and freedom.



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ituals have retreated into a supra-surrealistic abstract cinema. Just as before the war the French film dealt too much with death, and a final solution only in a violent end for the protagonists—so does it now deal in abstracts—in a striving to get away from the very present and material things which cry for presentation and for a solution—for an emotional understanding and statement.

"Storck talks only of wanting to make films of the eternal man—of the eternal humanity in abstract terms. He doesn't want to concern himself with documentation—with third dimensional reality—to touch the stuff of life and turn the lights on it. He says that others will do it—are doing it and there will be more than enough cameras on life itself. He wants to occupy himself more with the eternal verities. It is both a little sad and a little bewildering—for isn't the struggle to exist, the fight for life itself in all its aspects, the eternal verity?"

EYE-OPENING TRIP

"What am I doing? I shot a news story on the Russian prisoners of war who were captured along with the German army. They have been segregated and returned to civilian life and are being cared for by the Red Cross. Now there is a Military Commission from the Red Army here, making all arrangements for them. I simply showed what they do and what their life is like in a strange land. Another story I did—or half did, is how the army here is supplying food to feed the civilian population.

"I will say this. The word fascism is beginning to mean something to me and the word film is also beginning to mean something. When I return to America it will be to teach, to educate, to speak up for and with the people, the decent, honest people there are in this world.

"So for now this war correspondent bids you a fond adieu and tells you that he wouldn't have passed up this eye-opening trip for two contracts in Hollywood running concurrently."

"I have seen shooting posts and the long corridors which echoed with the clatter and shuffle of a prisoner's death march. I have seen the paper-thin huts where the Jews lived a living death. Yes, No Greater Love means more to me here. When I saw the scene where the partisan leader crushes the Nazi officer with a tank, I felt good. Yes, good. That was a fitting end for the swine. That must be the end for Hitler, Hirohito and everyone like them, everywhere, living or nascent."

ABSTRACT MOVIES

Roffman writes that he could fill "reams and reams of paper yet unproduced" about the film situation in England, France and Belgium.

"First let me say that I have bumped into Henri Storck here. He is the lad who made Borinage with Joris Ivens. He is one of the few real documentarians of Belgium and of Europe. Certainly you remember his *Maisons de la Misere*, a film about housing in Belgium. His story is a typical one of most intellectuals during the humiliating days of the occupation. Hitler's handmaidens have left a deep scar which will take much more than just time to erase. And the worst scar is on these intellectuals. They are tired—fatigued—something like mental combat fatigue—more, I think they are frightened.

"Most of the French film intellec-

Film From

A World Conference On Educational Films

by David Platt

I know at least one far-sighted film studio that is thinking seriously about the use of educational films in the post-war. Warner Brothers (who else) is planning a major educational production unit with an

eye to reaching the liberated lands with democratic visual truths, but that's not all. The other day Harry Warner met with Judge Sam Rosenman and Joseph E. Davies at the White House to discuss the calling of a world conference on educational motion pictures. The plan is to invite leading educators of all the United

Nations to discuss the use of the screen as an aid in postwar reconstruction. It is reported that Judge Rosenman and Mr. Davies were delegated by President Roosevelt to meet with Harry Warner and prepare for the conference which is expected to take place in Washington early in 1945.

A SHORT-SIGHTED STUDIO

While Harry Warner was in Washington planning this visual educational conference, another film producer, William Goetz, head of International Pictures was boasting to the press that his studio was unalterably opposed to films with a message. Said Mr. Goetz:

"There is no medium better equipped to serve the vital need of these times than motion pictures... but our policy will remain—no war pictures. We see no need to attempt repetition of war drama so graphically brought home to us by other mediums of communication—news-papers, picture magazines, radio, newsreels and through personal letters direct from battle-fronts."

What Goetz really saying is this:

The greatest war in history is rapidly changing the face of the world. The future of every individual is being decided on the battlefields of Europe and Asia. Newspapers, picture magazines, radio, newsreels must do everything they can to help defeat Hitler. But feature motion pictures, the most potent of all media of information and education must not dirty its skirts by plunging into the battle. American films have a more important mission to perform.

In this crisis, it is Hollywood's duty to serve the vital needs of the nation by producing films that have absolutely nothing to do with the vital needs of the nation. That's what Goetz is suggesting. If he had his way, the Wilson film—the most popular political film in our history would not have been made. MGM would not have made Song of Russia, Seventh Cross, Thirty Seconds Over Tokyo, Dragon Seed, or American Romance, if Goetz had been in charge there.

LIVING IN THE PAST

Can you imagine a British or a Russian or a Chinese film producer adhering strictly to a policy of "no war—no messages—just entertainment" with buzz-bombs, zeros, flak, and whatnot overhead? Such a person would be ripe for the booby-hatch. But not Bill Goetz. As far as he is concerned the war was over when Pearl Harbor was bombed. He still thinks Coolidge is President. Somebody better tell him that the American people are politically awake and fully prepared to face the realities of today.

The producer of Casanova Brown and Belle of the Yukon says he is going to "picture the way of life Americans fight to preserve; to come home to." This is double-talk for say nothing, see nothing do nothing, that smacks of growth or change, or interferes with life as usual. "We see no need to attempt repetition of war drama so graphically brought home to us by other mediums of communication." It's common knowledge that Warners, 20th Fox, MGM, Columbia and RKO have a long string of patriotic subjects on the war and postwar lined up for 1945 but International will have no part of this constructive program for America. They will devote themselves exclusively to picturizing in comedies, mysteries, westerns and musicals—a way of life that passed out with the Republican administrations. Their motto is "No war, no messages—just entertainment." Add it to the list of famous last words.



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DAILY WORKER

Date 12-9-44
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How to Get Soviet Films

Salt Lake City, Utah.
Editor, Daily Worker:

We always enjoy reading what Dave Platt has to say in his articles in The Worker.

I am writing to make inquiry about the possibility of obtaining some of the Soviet films to be shown in Utah.

We have a very fine and loyal group of progressives here in Salt Lake City, and a regular showing of a Soviet film would do much to break down some of the suspicion and resistance which is so characteristic of every community. So, would you please give me any information you may have as to how one could contact persons who could tell us about the films on Soviet Russia. The New Gulliver, The Rainbow, and dozens of others would be welcomed contributions to our activities here. J.R.P.

[Ed. Note: This letter was referred to Artkino, official distributors of Soviet films here, 730 Seventh Ave., New York, N. Y.]

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 10/2/93 BY SP5/cw

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This is a clipping from page 7 of the

DAILY WORKER

Date 12-1-44

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FIVE

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56 DEC 18 1944

De Mille to Quit Air in Protest Over Union Fee

HOLLYWOOD, Dec. 4 (U.P.). Cecil B. DeMille, notified that he would be barred from the air next Monday unless he pays a one dollar union assessment, today said he would give up broadcasting rather than pay.

"Such grave issues are involved," he said, "that I consider it a duty to forego, if compelled to, the sum of money which I have been receiving weekly for broadcasting rather than pay one single dollar in a political tribute which acknowledges that I am no longer a free man."

\$5,000 Weekly Salary

DeMille's radio salary is \$5,000 a week for the Lux radio theater.

The radio and film producer refused to pay an assessment of the American Federation of Radio Artists for support of a proposed State law to ban the closed shop.

Under the closed shop agreement between A.F.R.A. and the studios, a member not in good standing may not participate in broadcasts.

"I did not then know what proposition it was," DeMille said, "but the fact that it was an issue to be decided in three months by the voters prompted me to refuse."

Believes in Unions

"Can any organization as such usurp the rights of an American voter and arbitrarily make up his mind for him that he must support or oppose any proposition on the ballot?"

"I believe that under the Constitution of the United States no organization should have that right."

"Therefore I could not pay the one dollar assessment to A.F.R.A., although I am a union man and a supporter of and believer in unions."

DeMille was ordered to pay or be suspended, but under an agreement not to "embarrass" the union before the election, the suspension was delayed.

Calls Situation Unsound

"The election over, I was informed that if I did not pay, I could not work."

"I was being told that I would be deprived of the right to earn a living because I had not supported an organization's political beliefs with which I did not agree."

"If any organization can assess one dollar, it can assess \$1,000 for any political or other purposes. It could assess Communists for the support of the Republican party."

"Surely a situation is unsound that denies an individual the right to work unless he contributes financially to the support of political views to which he may be opposed."

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page 11 Sec. of the
WORKER

Date 15.5.44

Clipped at the Seat of
Government.

FIVE

1754A

New York, Tuesday, December 5, 1944



Harlem's Hand Across the Sea: Little Barbara Ann Fenton hands a gift of clothing for Russian War Relief to Red Army hero Captain Orest Shevtzov. The occasion was the special service for RWR conducted at the Abyssinian Baptist Church by the Rev. A. Clayton Powell Jr., who is smiling happily behind the two. At left is the Rt. Rev. David N. McCorish, and Nila Magidoff, wife of the NBC correspondent in the Soviet Union. The present RWR campaign is to send warm clothing as Christmas presents to the children in the devastated regions of the Soviet Union.

The Veteran Commander

CREATING A SOUTHERN FRONT FOR GERMANY

THE Soviet left wing is rapidly wheeling into a southwest-northeast position along the line running from Zagreb to Przemyśl via Budapest.

The armies of Marshal Tolbukhin

to Trieste may be a matter of the very near future. This will mean that all German troops in Yugoslavia will be forced out.

We might be witnessing the spectacle of Fortress Germania being kicked

...men requesting permission to talk to the board in hope of reaching an agreement. The committee is waiting outside now and if the board feels we should hear them—

Steve (interrupting eagerly): That's great! They're beginning not to feel so sure of themselves. It's the first sign of a crack and all we have to do is sit tight. Sure let's have them in.

Clinton: Very well. (He nods to a male secretary. A committee of four men from the plant enters. They are alert, thoughtful, but a little worn-looking.)

Clinton: Come in, gentlemen. Please sit down. The board is interested in hearing what you have to say.

First workman: We've been out of work for three months now; sending memos back and forth doesn't get us any closer to a solution; that's why we asked to come here—because we know we can straighten this out. (Pause.)

Steve (rising): I don't think we can. I handed a shovel on an open hearth furnace—two dollars pay and 12 hours work. We had our troubles in those days—but we went to the boss and told him to his face. And then we either had to duck a punch or we got what we wanted. We didn't set up organizations to tell him how to run his business. I'm production chief here—and the men aren't going to tell me how to manage this plant. Recognizing your organization gives up control of our business. I've never been licked in a fight and I'm too old to change my habits. We have only one thing to say to the men—any time they want to work for Danton they're welcome. But they've got to work on our terms. Only one man can run a plant and it's going to be me—not you. I don't want any man in my plant who hasn't full confidence in my good faith. (Sits down. Pause.)

Teddy Dantos (Chairman of union negotiating committee and Steve's son): We don't want to run your business. In fact most of us are willing to admit that we aren't good enough to be where you are. Men get together because they need each

other unless we have faith in you. How about having faith in us? Or better still, gentlemen, why don't we have faith in each other. Why can't we work together—after all, we're as much in the automobile business as you are. Three months without pay checks isn't fun. There's the grocer, the doctor and the landlord—

Anton (of the board): We're sorry about that, Teddy.

Teddy: The men don't want you to be sorry—they want you to be fair. A strike isn't very efficient.

Steve (triumphantly): I warned you not to make a mistake.

Teddy: But it hasn't been very efficient for you, either. You've missed three months of production. If you don't re-tool immediately, you'll miss the automobile show and a whole year's sales. Your stock isn't doing so well on the market and you've had to pass one dividend already. No matter how it ends, neither side can win—nobody gains from a war. Force is no substitute for wisdom.

Steve: Don't worry about us—we can last as long as you can—longer. And at least when it's over it will still be our company to run as we please.

Teddy: But it's not your company. The stockholders own Danton Motors. You represent them—your responsibility is to them. That's all the men are asking for—that you recognize a group to represent them. We can't make cars without you. You can't make them without us. Our organization won't make unreasonable demands—that would only result in putting you out of business and us out of work. Believe me, we don't want to take over the Danton plant. We don't want to control it or tell how to run it. We want to work for you—we want to make cars—but every man wants the security of knowing where he stands no matter who is in the front office, and the dignity of knowing what he is entitled to as a matter of open agreement. Our desire that you recognize our organization is as simple as that, and surely it's something reasonable men can ask and reasonable men can grant.

...we have to change with them. I second the motion.

Clinton: It has been moved and seconded that we recognize the men.

Steve (rising): You say times are changing. Well, maybe I haven't changed with them. I've never backed down and I never will—not if I go broke. It's a matter of principle with me. Time won't change that. Mr. Clinton and I built up this company from nothing. I don't owe my success to any man. I've done it myself and I'm proud of it. Now I'm supposed to turn all this over to the men—not while there's still any fight in me. When two men buck up against each other, the better man is going to win. That's the issue here. I warn you, give in now and you'll give in the rest of your lives. Let's have the vote.

Clinton: Those in favor. (Mumble of ayes). Opposed? The contract will be drawn at once. The meeting stands adjourned.

(There's a general handshaking in which Steve does not join.)

Clinton: Steve, you'll be making cars in the morning. It's all settled.

Steve: I didn't think you'd run out on me.

Clinton (sincerely): Our responsibilities have changed. Steve. Efficient production requires cooperation between labor and management.

Steve's answer is to hand in his resignation as head of the company. But he returns when Pearl Harbor is bombed to work with the union to help fulfill the company's quota of planes and to help America win the war.

Of course the boss's son is not the best spokesman for organized labor, but he will have to do until a better film comes along.

'American Romance' Stresses Labor-Management Unity

By David Platt

King Vidor's magnificent motion picture *An American Romance* contains a stirring tribute to labor's role in the nation's industrial growth. This important new film says that the open-shop is a thing of the past and that labor organizations are here to stay. It says that labor and management must work together, that without this harmony America will stagnate.

The following verbatim scene from the picture is the first serious attempt to dramatize the need for unity within industry, so essential to efficient production and national well-being, now and in the postwar.

It takes place in the Board of Directors' room of the Danton Motor Corp. The time is shortly before the Japanese assault on Pearl Harbor. The workers have been on strike for three months. The union has been negotiating a new contract with the company. Only one thing stands in the way of a settlement. Steve Dangos, the boss, a rugged individualist, refuses to recognize the union. A special meeting called to discuss the union's proposals is now in session.

Clinton (Chairman of the Board): The men have submitted a proposal for settling the dispute.

First board member: It's about time.

Clinton: And we are in complete agreement on all points—except one.

Second board member: Mr. Chairman, we've been in complete agreement on all points except one for three months now. I take it it's still the same point.

Clinton (nodding): The men refuse to come back to work unless we give their organization formal recognition.

Steve: Then let them sit. We won't give in.

Clinton: However, this morning I received a call from a committee of



A scene from *An American Romance*, the MGM film with Brian Donlevy as Steve Dangos, the immigrant Slav miner who worked his way up to become boss of a big automobile company. Here he is having lunch, chatting and learning the ropes from a group of miners at the fabulous Mesabi ore pit in Minnesota.

other's strength. We learned that lesson from the 13 colonies.

Steve (interrupting): And what do you need strength for—only because you're looking for trouble—trying to take over—

Olsen (of the board): I move we give the men recognition. After all, we've got to think of the stockholders, too.

Anton: Times are changing.

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and Malinovsky and Gen. Petrov, executing this grandiose maneuver, pivoting, on their right on the fastness of the Dukla Pass in the Beskids.

The front of the offensive is 300 miles long (between the Drava and the Beskids) and the offensive is being carried by at least 60 Soviet divisions (20 divisions per Army Group of which there are three involved). Thus, speaking in terms of numbers involved only, the strategic center of gravity of the Allied offensive is in the Vienna direction, not in the Cologne direction.

Marshal Tolbukhin's vanguard have reached the latitude of Bratislava, Breslau and Stolp. They are fast creating in the heart of Central Europe a real southern front for Germany (a thing that the Italian campaign never succeeded in really doing). In fact Tolbukhin is only 155 miles from the Trieste border of Italy. The creation of a solid Red Army front from Kirkenes

ed in through the "floor," i. e. along the Vienna-Prague-Dresden-Berlin line.

MEANWHILE on the Western Front stubborn, but inconclusive fighting takes place for the lines of the Roer and Saar Rivers. The Saar is reported to have been crossed in a very narrow sector, too narrow for comfort. To the south, German divisions are reported to have escaped the Vosges "trap" which never snapped shut, in spite of grandiloquent headlines.

IN CHINA the Japanese have stabbed pretty deep into Kweichow Province and are really threatening the north-eastern section of the Burma Road (i. e. the Kunming-Chungking stretch.)

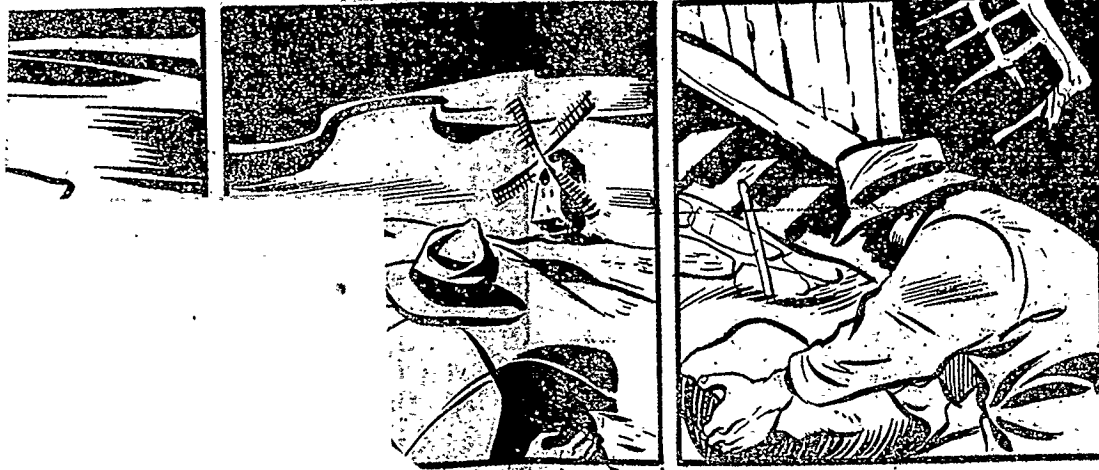
Our Super Fortresses from Siapan made another attack on Japanese airplane factories in and around Tokyo. The weather was good and results were reported to have been good.

s usually, the responsibility upon the Communists. . . . We are against communism. But we cannot accept his distortion of facts. . . . "Those who want to suppress the liberties . . . are the supporters of the unpopular King. They bear the responsibility for this new bloodshed."

Chicago Communists to Honor Heroes

CHICAGO, Dec. 4.—A meeting on the third anniversary of the attack against our country, under the auspices of the Cook County Council of the Communist Political Association, will be held Friday, Dec. 8, 8 p.m., in the Mirror Room, Hamilton Hotel, 20 South Dearborn St.

William L. Patterson, member of the national committee, CPA, will deliver the main address. The meeting will pay tribute to those members of the Illinois-Indiana district who have given their lives in this war.



FILE

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W. B. Brown

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Notes on Pictures: Ind...

A Review of the Film

X "Tomorrow the World"



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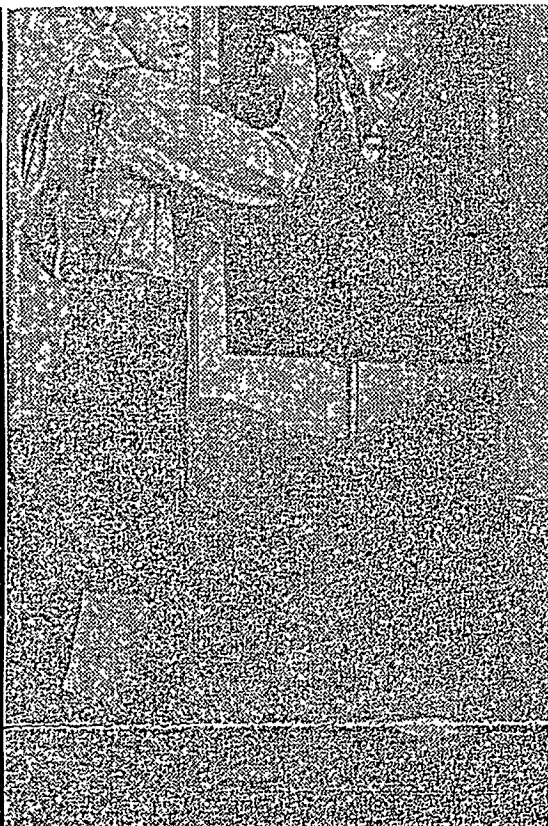
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EX-6

This is a clipping from
page 6 sec. Mag of
THE WORKER
Date 11-26-44
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FIVE



Prof. Michael Frame, instructor of chemistry in a mid-west university has just announced (top) to his motherless daughter Pat and his fiancée Leona Richards that Emil Bruckner his nephew arrives today from Germany.

Emil turns out to be a young Nazi. His first act in his new home (left), is to rip up the picture of his father, the great German liberal leader, Karl Bruckner.

Emil eagerly extends his hand (below) to a young Chinese lad. A moment later he draws back sharply. It was all a mistake. Emil had greeted the boy only because he thought he was Japanese.



Just before her birthday party, Pat catches Emil in the act of going through her father's desk (top). Emil knows that certain important papers from the War Department are inside. When Pat says she will tell on him, Emil attacks her with a poker.

When three boys appear to attend Pat's party and Pat's unconscious body is discovered (above), Emil's nerve breaks and he runs from the house.

Prof. Frame puts the police on Emil's trail. But he is brought back (left) somewhat the worse for wear by Pat's boy friends. Pat's father, insane with rage, almost chokes the boy to death before Leona, his fiancée stops him.

A Preview of the Film, Tomorrow the World

WHAT to do about Germany after the war is on everybody's lips today. The powerful motion picture—Tomorrow, the World—raises the question in a popular form. The film was produced by Lester Cowan from a screenplay by Ring Lardner, Jr., and Leopold Atlas. We believe it will stimulate national discussion.

The household of Professor Michael Frame (Fredric March) chemistry instructor in a mid-west university, is in a state of great excitement. Mike's motherless daughter Pat (Joan Carroll) is happy; his sister Jessie (Agnes Moorehead) is glowering disapproval; while Frieda (Edit Angold), the housekeeper, is beaming anticipation. Even Leona Richards (Betty Field), a Jewish school teacher whom Mike hopes to marry, is pleasantly amused.

The reason for the excitement is the expected arrival, by train, of Emil Bruckner (Skippy Homeier). He is the 12-year-old son of Mike's sister, who had married, and lived in Germany with the German liberal leader, Karl Bruckner. Now an orphan,

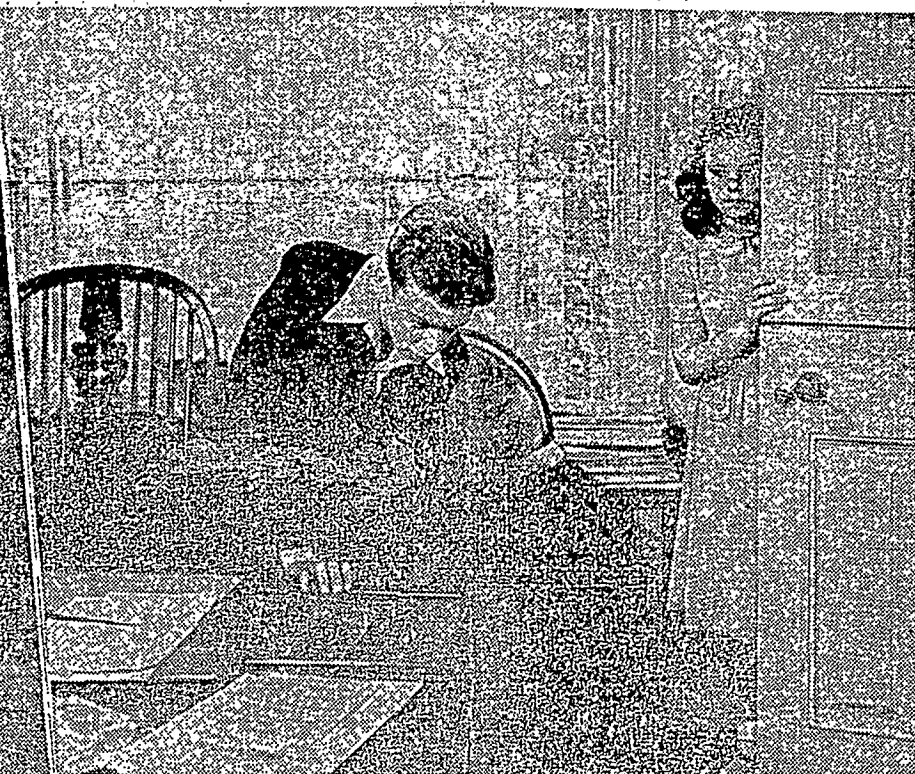
Emil has been sent for to live with this typical American family. Emil shows up late. He is stiff and formal in his actions. He is thunderstruck when he discovers that Leona is Jewish, makes some nasty remarks and marches out to his room to change his clothes.

Emil, in his Hitler Youth uniform comes downstairs quietly, makes a thorough search of the books in the living room, and vainly attempts to get into Mike's desk. He attempts to enlist Frieda's help and savagely attacks her when she refuses to help Hitler. Her screams bring the family, and Mike and Leona have a serious talk with Emil. He answers all of their questions with parrot-like renditions of the stock Nazi answers.

At school Emil is put into Pat's class which is taught by Leona and promptly makes himself well hated. At home he deliberately sets about a "divide and conquer" campaign. The poison has its effect. He gets into a fight with a boy of Polish descent and tries to lie his way out of it. Forced to apologize before the class, Emil screams that he is being persecuted, calls Leona a "Jewish street-walker" and rushes home.

Later Emil attacks Pat with a poker. When he learns that Pat had got a year's allowance in advance to buy him a watch, he breaks down and cries—the first emotion, except fear and hate, that he has shown since he has been in the house.

Mike calls the officers to take Emil away, but Pat, now conscious, and Leona convince him that he should let the boy stay. "If you and I, Mike," says Leona, "can't turn one little child into a human being, then heaven help the world when we have to deal with 12,000,000 of them!"



Millions of Negroes in Africa Barred From

by David Platt

A practically virgin market with tremendous profits for producers and exhibitors awaits Hollywood in Africa. With a population considerably larger than the United States, Africa has only 991 motion picture theaters with a total seating capacity of 9,382 persons. At the beginning of this year, the United States had a total of 17,919 theatres capable of seating 11,700,789.

It is a fact that the overwhelming majority of Africa's 150,000,000 people have never seen a motion picture. It is also true that in certain sections of Africa, the natives are not even permitted to attend motion picture showings. I was shocked out of my seat to read in a recent bulletin issued by the Motion Picture Unit of the U. S. Department of Commerce that "the 14,000,000 natives of the Belgian Congo and Ruanda-urundi are not allowed to attend motion pictures except for very occasional, special showings."



GH ADMISSION RATE

Almost as shocking is the analysis of this insane condition by the authors of the Dept. of Commerce bulletin. According to these gentlemen, the ban on movies is rigidly enforced "to prevent the primitive native mind from acquiring a distorted impression of white civilization." This is thinking in terms of Henry Luce's century of American imperialism. It would be nearer to the truth to say that the ban is

rigidly enforced to prevent millions of Africans living in semi-slavery, from learning something of the democratic way of life from the finest motion pictures of America, Europe and the Soviet Union.

The Government bulletin on the Belgian Congo reveals that "white children under 16 are likewise barred from most pictures, but this ban is not strictly enforced." Of course not. Even at this distance, it is easy to see that it is enforced only against those who have most to gain through contact with normal, democratic life. As a result of this unheard-of discrimination against the Negro population, film showings are dying out through lack of attendance.

In this vast territory numbering millions of native Blacks, there are only about 15,000 moviegoers, the majority of them of Belgian nationality. The average price of admission is 70 cents. This is extremely high compared with prices for other commodities. It is within reach of most Belgians but not within the pocket-books of the Greeks in the Congo and the Rhodians and Portuguese who have a lower standard of living and can therefore only afford the luxury of movies a few times a year.

Furthermore, the quality of the pictures shown in the Congo is poor. The films are anywhere from two to four years old. Up to Jan. 1, 1944, "not one post-Pearl Harbor American production had yet been shown commercially in the Congo." But they expect to receive Wake Island (Paramount) by the time the Allies take Berlin.

FILMS IN FRENCH AFRICA

The British Information Service at Leopoldville has recently been promoting "gala showings of timely war films," but the law says these films cannot be shown to 14,000,000 Negroes in the Belgian Congo, notwithstanding the great contributions the Negroes have made and are making to the war effort. This whole setup is contradictory to the interests of the United Nations. It cannot go on that way.

The same conditions prevail in French Equatorial Africa. There is one open-air theatre in Brazzaville but Negroes are not permitted. The patrons are almost exclusively French. Mostly soldiers and employees of the administration and some commercial people.

Half-castes are sometimes let into a movie. But no Black.



The Department of Commerce reports that leading Negro actors, such as Paul Robeson (above) are well liked on the Gold Coast, Africa.

Children are allowed although most of the pictures are unsuited to the very young. As in the Belgian Congo, the quality of the films is desperately low. No new feature or documentary film has been shown since the war. The animated cartoons are popular, particularly the Disney cartoons. Some people go to the theatre just for the newsreels.

BETTER CONDITIONS

Conditions on the African Gold Coast are much better. According to the Dept. of Commerce, the Gold Coast Government is "becoming increasingly interested in motion picture films as media for education and propaganda and is actively facilitating the construction of thea-

Movies

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NOV 30 1944

This is a clipping from
page 15 sec. of
THE WORKER
Date 11-26-44
Clipped at the seat of
Government

tres throughout the territory. The most up-to-date theatre in Accra was recently built by the government and is rented to a commercial operator."

There is no discrimination against Negroes on the Gold Coast. The great majority of the filmgoers are Africans "who are on the whole in an early stage of developing a taste for films." The admission is much lower than in the Congo. The maximum is 20 cents. The average is from two to twelve cents.

Attendance at Gold Coast theatres is booming. The Dept. of Commerce bulletin says it is due to some extent to the "interest in films aroused by the Government's mobile cinema vans." These vans take movies to the remote regions where there are no theatres. The traveling projectors are operated "for propaganda and educational purposes by the Gold Coast Information Department." The silent films have spoken commentaries recorded in the native tongue.

Unfortunately, the feature pictures are usually several years old. But the newsreels are as up-to-date as transportation facilities will permit. This is because the Gold Coast Government "strongly favors good newsreels as instruments of education." The war propaganda films are also excellent. And what is most important, Negroes are not barred from the theatres; they are welcomed. The Gold Coast leaders are now studying the possibilities of increasing the number of documentary and educational films.

BOLD STEPS NEEDED

The Department of Commerce Bureau of Motion Pictures recommends newer American films for this territory. "To achieve the greatest popularity they should be simple stories, told without too much fancy cutting. Leading Negro actors, such as Paul Robeson, are well liked." Note that carefully on Hollywood producers who cannot find a suitable film for the great artist Paul Robeson. There's

a potential audience of 150,000,000 in Africa alone for a good Robeson film.

Yes, there's a vast market in Africa for good Hollywood films, vast profits for producers with foresight, boldness and energy who recognize that Africa is no longer a "dark continent" to be brutally exploited, but a nation hungering for freedom and education. Africa, as Earl Browder says in his book *Teheran*, looks to America for help in its struggle against slavery, poverty and ignorance. Hollywood films can help shape postwar Africa, if our producers will undertake a long-range policy directed toward solving some of the problems of production and distribution to that great continent.

FILE

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Movies

The Story of Ernie Mott

By LEE LAWSON

With this, his first directorial effort, Clifford Odets establishes himself as a sensitive and mature cinema artist. Aided by the outstanding acting of Cary Grant, Ethel Barrymore, Barry Fitzgerald, Konstantin Shayne and June Dupree, Odets has wrought a delicate but strong motion picture, writing his own screen play based on the novel of Richard Llewellyn.

Set in London, several years before the war, *None But the Lonely Heart* is the story of Ernie Mott and his struggle to find himself. Reared in a shum neighborhood, his mother the owner of a pawn shop, Ernie has rebelled at the injustices of the social system by becoming a wanderer, refusing, as he puts it, "to be a hare or run with the hounds."

When the film opens, he has just returned from one of his periodic jaunts, planning to leave again shortly. But life, in the shape of illness, love and economics, changes Ernie's plans and confronts him with the need to stand and face life instead of running away.

**ETHEL BARRYMORE
IS MAGNIFICENT**

Odets makes the film more than just a story of individuals, by symbolizing Ernie and his relations with Jim Mordinoy, a gangster who represents on a local scale what fascism is on the international scene. Ernie tries to work with Mordinoy

NONE BUT THE LONELY HEART. An RKO film directed by Clifford Odets. Screenplay by Odets. Based on novel by Richard Llewellyn. Cameraman—George Barnes. Cast includes Cary Grant, Ethel Barrymore, Barry Fitzgerald, June Dupree, Jane Wyatt, George Coulouris, Dan Duryea, Roman Bohnen, Helen Thimig. At the RKO Palace Theatre.

in the mistaken belief he can solve his economic problems the easy way but soon finds gangsterism, with its terror and brutality, takes more than it gives in return.

Of the three women who are important to Ernie, it is his mother, magnificently portrayed by Miss Barrymore, who is the clearest and most understandable. Her love for Ernie and her desire to have him remain with her are portrayed in a manner all too rare on the screen. Throughout, Ernie expresses the heartfelt longing of so many people for peace, dignity, and a little security, the reasons for which this great war is being fought.

Odets has fused the excellent acting, the sustained mood of Hanns Eisler, and the dramatic settings of Mordecai Gorelik into a total being, the total being a success to this season.

10/2/95 *Sesce*

INDEXED 100-115-7544
NOV 30 1935

EX-63
This is a clipping on page 11 of the

DAILY WORKER

Date 11-2-35 at of
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Screen Writers Elect Officers

HOLLYWOOD. — Emmet Lavery was elected president of the Screen Writers Guild at the annual election meeting of that organization. Also elected were: James Hilton, first vice president; Hugo Butler, second vice president; Ring Lardner, Jr., third vice president; Howard Estabrook, secretary, and Michael Kanin, treasurer.

Elected to the board of directors in addition to the officers are: Dalton Trumbo, Marc Connelly, Elmer Rice, Talbot Jennings, Sheridan Gibney, Albert Hackitt, Frances Goodrich, John Lawson, Oliver H. P. Garrett, Gordon Kahn, Richard Collins, Betty Reinhardt, Jo Swerling, Harold Buchman and Arthur Kober.

The new Guild administration is pledged to pursue the war program of the writing craft in the industry.

In his annual report delivered at this meeting the retiring president, Lester Cole, recalled this program for operation, study and analysis; of continued cooperation with other guilds and unions for the duration of the war and for a comprehensive postwar program.

Inter-Guild war activity will be continued under the Hollywood Writers Mobilization of which the Screen Writers Guild is a large unit.

The Screen Writers Guild program of activity will center on the following program approved by the membership:

1. Full employment for screen writers utilizing to the fullest extent the advent of television and the expansion of the educational and

commercial film; with special attention to the rapid placement of returning writers discharged after service with the armed forces or in government bureaus.

2. Construction of a Guild Center building, housing employe groups in the industry, with meeting halls, projection rooms, auditorium, library, etc. (together with other guilds and unions in the Council of Hollywood Guilds and Unions).

3. Establishment of a foreign employment exchange for the purpose of supplying trained writers and film workers of all categories to motion picture producers in other countries; establishment of foreign language classes.

More than 250 screen writers who have served in the armed forces or other government service will receive questionnaires designed to determine their experience since they left the industry and the possibilities of their reabsorption into film work.

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57 DEC 15 1944

FILE

[Handwritten signature]

—Film Front—

A Word to Jim Cagney

—By David Platt—

I am disappointed that James Cagney refuses to use Chinese actors in the major Japanese parts in his new film, *Blood on the Sun*. All the important Japanese characters will be played by Caucasian actors, Cagney has announced. He has elected to use white actors "because of the extreme importance of the parts, all of which require actors of exceptional ability."

I don't know how Cagney arrived at this foolish judgment about Chinese actors, but his low opinion is not shared by Darryl Zanuck, 20th Century Fox producer. Zanuck used only Chinese actors in the major Japanese roles in his pro-



duction of *The Purple Heart*. Like Cagney, he felt that the major Japanese roles required actors of exceptional ability. Unlike Cagney, he found that the Chinese actors were far more suited to the Japanese roles than the whites.

As a matter of fact, Richard Loo, Peter Cheng, H. T. Tsiang, Benson Fong, Key Chang and Beal Wong won their assignments in *The Purple Heart* in competition with a large number of front-rank American actors. The Chinese players turned in some extraordinary performances in *The Purple Heart*. It took them but a few moments to grasp the essence of the Japanese militarist character. No other group of actors could have given the picture so many authentic touches. These Chinese artists should be given a chance to compete for the *Blood on the Sun* roles. It would be the height of something or other to ignore them in looking around for actors to fill the parts of General Baron Giichi Tanaka, author of the Tanaka Memorial; General Tojo; Admiral Yamamoto—the bird that claimed he would dictate peace

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[Vertical handwritten note:] Cagney refused to use Chinese actors in Blood on the Sun

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terms in Washington; Major Kajoka, head of the Imperial Secret Police; Prince Tatsuo, last of the Eder Statesmen; Mitsuru Toyama, head of the Black Dragon Society; and Emperor Hirohito.

I don't know whom Cagney has in mind for Hirohito, but my choice is the brilliant young Chinese actor H. T. Tsiang who did exceptionally well as the Quisling in The Purple Heart. . . . So he'll learn how to ride a white horse. . . .

THE RICKENBACKER FILM

Chalk up another victory for labor. . . . The title of the Eddie Rickenbacker picture has been changed to Hat in the Ring. . . . No sign of a production date yet. . . . My hat to yours it will be deferred for another six months. . . . Now if they'll change the plot to the story

of Freddie (Whiskbroom) Rockenlocker, the hat-check king, and transfer Winfield Sheehan (producer of Hat in the Ring) to were-wolf movies, everybody will be happy. . . .

The Independent Cinema Association of India is sending a delegation of Indian directors to Hollywood to study production techniques. . . . While there, I hope they'll do something about RKO's anti-Indian picture Gunga Din, against which hundreds of thousands have demonstrated in the streets of Calcutta and Bombay. . . . After all these years, the film is still in circulation. . . . It's even on the OWI list of films suitable for showing in liberated Europe. . . . It is now playing in liberated Paris. . . .

According to a new MGM short, Nostradamus, the astrologist, who lived 400 years ago, predicted Hitler would have his throat cut in 1944. . . . If I recall correctly, last year's short on Nostradamus had him predicting that Hitler would be boiled in oil in 1943. . . . How come Nostradamus did not predict the Teheran Conference which coordinated and unified the might of the three great powers into a gigantic force that is slowly but surely tightening the noose around Hitler's neck. . . .

POLES PRAISE 'RAINBOW'

Wanda Wasilewska, Polish author of The Rainbow, has been advised by cable of the great success of her film in New York. . . . The cablegram which was addressed to the author at Moscow was signed by five prominent Poles and Polish-Americans. They are Julian Tuwin, Poland's great patriot poet; Boleslaw Gebert, president of the IWO Polonia Society; Leo Krzycki, president, American Polish Labor Council; Abram Penzik, well known Polish Socialist; Irene Morska, dramatist. The wireless read:

"The splendid film, The Rainbow, had an enthusiastic reception from the audience and the press at its premiere showing here. The expressive power of the picture made a profoundly stirring impression which doubtless will contribute toward making the great masses of the American people conscious of the enormity of the German crimes and the necessity for merciless punishment. Its high artistic standards and flawless acting were likewise impressive. On behalf of the many friends who shared our feelings on that occasion we thank you heartily and send you most cordial greetings."

...dancing or anything except
...eaming, said Red Salute, were
...sy prey to foreign ideologies.
...is easy to see why Red Salute
...one of the few Hollywood films
...oved by Nazi Germany. The
...is themselves could not have
...ned out a better picture of the
...ed menace" to Hitler's new order.
...is no accident that the film again
...akes its appearance in the midst
...an organized campaign to keep
...he United States and the Soviet
...ion apart. Red Salute is doing
...Hitler's work in this country. There
...no doubt that it influenced a
...reat many votes for Dewey. The
...ed scare has always been the last
...efuge of bankrupt demagogues and
...coundrels of every land. But Amer-
...ca does not scare easily. President
...Roosevelt's overwhelming victory
...estifies to that.

Her Enlisted Man (Red Salute)
may be for Hitler but our enlisted
man has been given a mandate to
work for the total destruction of
Hitler fascism and for the better-
ment of US-USSR relations as a
necessary corollary to victory, en-
during peace and prosperity for
America and all the peoples of
the world.

A SOLDIER WRITES ABOUT MOVIES

I would like you to read this very
interesting letter on GI movie-going
which I have received from a former
New York motion picture critic now
with the armed forces. He writes
as follows:

Dear Dave:

Movie-going is a big part of GI
life at a base like this. The town
is too small to offer much. Most
of the men go to the post theater
a few times a week. The bill changes
four times weekly. Usually it's a
two-day showing of a feature, news
and one or two shorts. Saturday's
the exception, when a "gruesome-
twosome" is braced out of a western,
a-mystery, a horror-thriller or a B-

they did like honest war stories, and
would go for more.

They resent anything stogy, the-
atrical, any scene where noble
speeches are made. If the same
point is made indirectly through the
action, or is apparent in the way a
solidly drawn character behaves,
they accept it. The minute an atti-
tude is struck, the picture strikes
out.

Until the press revealed such in-
controvertible stories of Nazi sav-
agery as Lublin, most men scoffed
at the run of films that portrayed
Hitler's atrocities. The horror of
Maidenack has been so widely felt
a lot of GI's who have never been
in combat areas have changed their
minds.

The Hitler Gang drew very poorly

Anti-Soviet Film 'Red Salute' S

By David Platt

Life seems brighter now that the Republicans have been decisively defeated. The whole world rejoices over the great victory of the American people. Our Stalingrad was at stake in this election. Roosevelt's defeat would have prolonged the fight against fascism abroad and at home for years. The Commander-in-Chief led us to victory in one of the crucial battles of the war. Now we know how the people of Abraham Lincoln's time must have felt when their beloved candidate dealt the copperheads a crushing blow in 1864. All honor to the soldiers of the home front who held their ranks against the unprincipled enemy. The American people made a choice that will go down through the ages as a milestone in the onward march of humanity.



It is not the first time that unscrupulous men have red-baited Dewey-Bricker camp even in the old red-baiting movie working for them in the last weeks of the election campaign. It was called Her Enlisted Man. Nine years ago when it was made by Edward Small and released through United Artists, it was known as Red Salute. Some of you may recall the terrific fight that progressives waged against this pro-fascist Hearst editorial of 1935. It appeared on the eve of Italy's rape of Ethiopia.

LATE RUSSIA FILM

Red Salute said that communism was the real danger to America and the world. The hero was a red-baiting army private who was hoping for a man's size war against Russia. The villain was a Moscow agitator who had made his entry into this untry illegally, for the purpose of doing the U. S. student movement into Stalin's arms. The Russian agent worked on the college

musical. A typical pair is The Crime Doctor's Case and The Sultan's Daughter. Knowing it will smell, men go anyhow. There just isn't anything else to do.

That's why it's pretty hard to judge GI preferences by attendance figures. If you're looking for a way to kill a few hours the only choice you can exercise is between the one GI theater and the two in town. And the town's theaters play movies months after they've been seen at the base.

The advance dates most films get on the Army Motion Picture circuit is another reason for being wary of making final judgments on the popularity of certain films. Publicity and promotion are almost zero—just posters outside the theater, and maybe throwaways. Reviews can't matter because the films haven't been shown in most cities. With two-day runs, word of mouth plugging doesn't have much effect either. The men are influenced mostly by the big names in the cast and by the trailers that precede each feature.

SOLDIER FAVORITES

After which caution I'll list the films that have drawn best so far this year. In order: A Guy Named Joe, Lady in the Dark, See Here Pvt. Hargrove, Cover Girl, Since You Went Away, Arsenic and Old Lace, Standing Room Only, Broadway Rhythm, Sensations of 1945, Passage to Marseille, Up in Arms, Abroad With Two Yanks, Xmas Holiday and Hairy Ape.

Still another warning—the position of some of these films on the list would be reversed, relatively, if you took into account the number of men on the base when each was shown. That number has varied considerably with in-and-out shipments during the year.

On the whole, I don't think GI tastes differ much from civilians'. No one can say they are for or against bad ones. No matter what other category the films may fall into. Sometimes you'll hear men come out of a phony war film swearing they're off war pictures for good.

when it played here. Recently we saw The Master Race, a sober warning against Nazi underground political efforts to split the United Nations and disunite the liberated peoples of Europe, as a preliminary to regaining their power and starting World War III. The film had many sound qualities, but it was too unrelieved and far too talky. Before the last reel the soldiers were loudly commenting on the speeches and cautioning characters of impending doom.

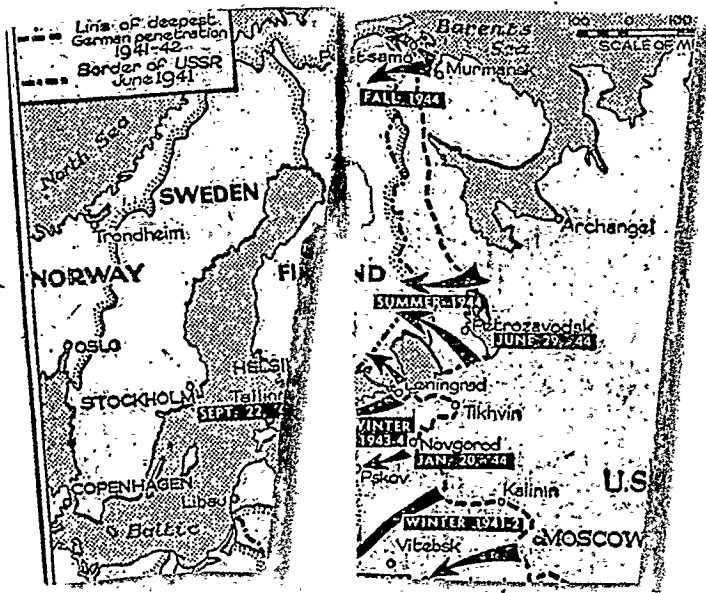
The Seventh Cross was very popular here, but it was criticized for the same reason as the sequence of the repentant young Nazi in The Master Race. Some of the men, determined to see Germany crushed, thought these pictures had some traces of sympathy for the Germans. "Trying to soften us up," they said. Films that show intelligent military leadership and a fine feeling of solidarity between officers and men are always warmly received. After the showings of Gung Ho, Marine Raiders and Destination Tokyo I heard men discussing Col. Evans Carlson's qualities and admiring the feeling for his men Cary Grant showed as the sub commander.

FACT FILMS POPULAR

Any fact film that promises to show scenes of real combat always pack them in. The services' pictures of the actions at Tarawa, Saipan, New Britain, were material for long bull sessions. Men who haven't been in combat hunger for a taste of what it's like.

Films about our allies have had varying success. Dragon Seed had been the most popular and North Star next. They rated just under the list I began with. Most of the films about the French underground were poor—the best received was

Cre the grou Russ Glory The Hollyw the pro civilian dence w Have y GI theat frank an actions th take his after the B lowing 'Te



Anti-Soviet Film (Red Salute) Still
in Circulation
By - David W. H. H.

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Eddie Bracken Does Not Feel So Good Today

by David Platt

At this writing, Lionel Barrymore, Ginger Rogers, Eddie Bracken and Zazu Pitts have not yet conceded Dewey's defeat. . . . They're waiting for Martin Dies to make a state-

ment. . . . Eddie Bracken, the former WPA theater worker whose anti-Semitic jokes against the President and his wife shocked reporters, had his ears boxed by some of his most intimate Republican friends for his peculiar utterances at Dewey's Madison Square Garden rally. . . .

Bracken said he risked his future in pictures by openly supporting the Republican candidate. . . . Among those who chastised the dirty little boy with the loud mouth were Cecil B. DeMille, one of Dewey's most ardent backers, and Buddy de Silva, producer at Bracken's home studio, Paramount. . . . The studio denied that any pressure had been put on anyone. . . . Fellow actors are giving Bracken the cold shoulder for his moronic insults. . . .



ZAZU PITTS LIES

Zazu Pitts, the girl with the wavy hands, was also slapped down by wounded war vets for making cracks against the President's health. . . . Seems that the Red Cross assigned Zazu to "cheer up" the wounded at Mafu General Hospital, Galesburg, Ill. . . . Instead of carrying out her assignment, Zazu attempted a stupid speech for Dewey along the familiar lines of Radio Berlin. . . .

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the films that he made 25 and 30 years ago were shown privately to anti-Nazi groups all through the Hitler occupation. . . . Jay Gorney, one of the producers of the original Meet the People stage revue is now a producer at Columbia. . . . Paullette Goddard wants to do a screen adaptation of Anna Lucasta. . . . Clifford Odets will adapt Theodore Dreiser's Sister Carrie to the screen for RKO. . . .

UNFORTUNATE DECISION

Decision, the movie, has been placed on the inactive list by producer Sam Bronston. . . . He says it's because he can't get Robert Cummings for the starring role. . . . Film Front hears it's because the screen-play is loaded with dynamite against fascism at home. . . . The script is said to contain the most powerful indictment of anti-Semitism and Jimcrow in screen history. . . . The new title of Counterattack, the Paul Muni film produced at Columbia by Zoltan Korda and John Howard Lawson, is One Against Seven. . . . Seven to one it will be changed back to Counterattack, a title with a punch. . . . Ring Lardner, Jr.'s, movie treatment of Tomorrow the World is terrific. . . . We predict that when it opens in December it will be the most talked-about film of the year. . . . Wesley Barry, one-time child actor, is now fighting in the jungles of Burma. . . .

In one officer's ward, according to a report to Variety, she quoted from the President's speech promising that American boys would not be sent to foreign wars. . . . The men raised a terrific howl because she failed to add the qualifying phrase "unless we are attacked." . . . What happened after that should be a lesson to every user of Hitler's biggest weapon—the colossal lie. . . . Miss Pitts went on to say that Roosevelt "would probably die in office" and Senator Truman would have to take over if the Democratic ticket won the elections. . . . That's as far as she got. . . . She was booted off her feet, out of the ward and out of the hospital. . . . Red Cross workers had to apologize for her appearance. . . .

PARIS WANTS CHAPLIN

Charlie Chaplin's The Great Dictator will soon be playing in liberated France, says the OWI. . . . Chaplin is still the most popular performer in France. . . . Some of

RED NAVY MEN

A group of Red Navy men were recognized at the close of a performance of The Rainbow at the Stanley Theater a few days ago. . . . The huge crowd roared its admiration for a full five minutes. . . . Irene Dunne and Charles Boyer are starred in Columbia's Together Again. . . . Politically, they're anything but together. . . . Irene voted for Dewey. . . . Boyer, who recently became an American citizen, worked hard for a Roosevelt victory. . . . Samuel Goldwyn paid \$100,000 for the screen rights to Earth and High Heaven by Gwethalyn Graham. . . . It's the story of a Gentile girl who loves a Jew. . . . Paramount's Yonder Lies Jericho could be the Going My Way of the Jewish religion. . . . The script has been on the shelf for some time. . . . They're a little afraid of it. . . . Clarence Muse has been elected to the executive board of the Hollywood Victory Committee. . . .

Moscow Movie Audience Delighted With North Star, Song of Russia

By JOHN GIBBONS

MOSCOW (by cable):

Movie fans here have been delighted in turn with North Star, The Battle of Russia and now Song of Russia, which is having a highly successful run. Soviet audiences are looking forward to seeing more Hollywood impressions of their life and work.

Reviewing Song of Russia, the periodical Art and Literature pays warm tribute to Robert Taylor, Susan Peters, and above all Albert Coates. Song of Russia, says the film critic, is "a wonderful film telling of the friendship of the Russian and American peoples united in struggle against fascist barbarism."

An eagerly awaited event in the theater was the premiere of Alexei Tolstoy's play, Ivan the Terrible, at the Maly. But since neither the producer nor the leading actors did justice to Tolstoy's text, the play has been taken off and will not be shown until much more work has been done on it.

Contrary to earlier conceptions, Tolstoy portrays Ivan as a wise ruler who united various small principalities and laid the foundations of a unified and mighty Russian state.

That Ivan was an absolute ruler, merciless to his enemies, Tolstoy freely grants. But he hastens to point out that the Russia of Ivan's day was torn with rivalries and intrigues of petty warring chiefs and treacherous bodyguards. In this situation, absolutism was a positive force.

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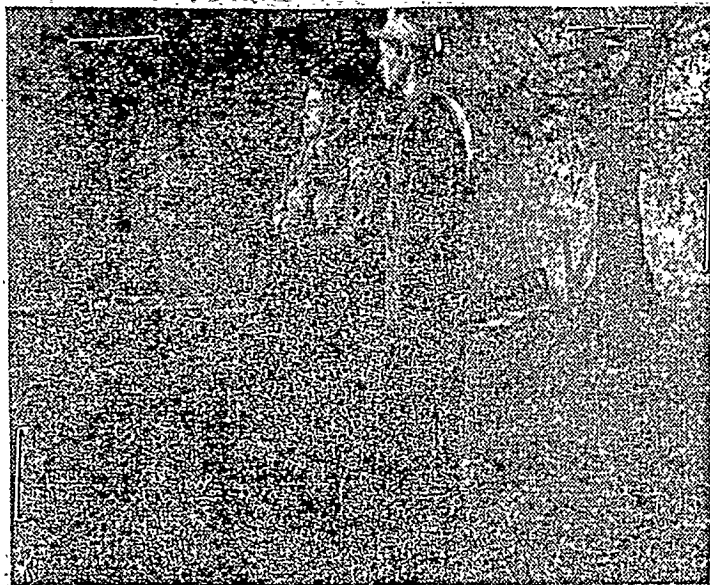
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7 NOV 22 1944



Farley Granger and Ann Baxter in a scene from the Samuel Goldwyn production of *The North Star*.

of Tolstoy's play has been lowered. Sergei Prokofiev's new opera, *War and Peace*, which had its first hearing a week ago at the Actors Club, has become the subject of lively discussion and controversy in Moscow's music circles. Based on Tolstoy's novel, the opera portrays the major episodes in the War of 1812.

While everyone agrees that Prokofiev has excelled himself, criticism is directed by the composer Sheblyin at the "architecture" of the new opera, which is distinguished more for its recitative than for its singing action.

Sheblyin poses the question in this way: "What should the operatic libretto of our day be like? The answer to this question will fundamentally affect the future of Soviet opera."

"Should Soviet opera follow the traditions of Glinka, Rimsky-Korsakov, Chaikovsky? Should the libretto enable the composer to create music in accordance with architectonic laws and forms and singers express all its vocal qualities? Or should the composer merely play the role of illustrator or interpreter of any scenic text—the latter very often a thankless job?"

"Prokofiev the librettist takes the second path, and in doing so,

in my opinion, dooms Prokofiev the composer to almost insuperable difficulties."

At the same time, Sheblyin says this about the music: "Prokofiev is the same splendid master who holds us spellbound by the sheer brilliance of his talent."

All in all, the consensus is that Prokofiev has scored a major success that has considerably enhanced his reputation and that he has emerged as a genuinely national Russian composer.

In folklore and folk songs (mostly reliable barometers), Ivan is portrayed as a wise ruler who defended his folk against the depredations of the Boyards.

Reviewing the play, Pravda said: "Soviet historical science has cleared the field for a genuine scientific approach to and estimation of the role of Ivan the Terrible as the creator of a centralized Russian state, a patriot of his day, and an outstanding diplomat and man of culture." Pravda finds the production a disappointment in this respect.

Criticizing the producer for haste and a light-minded approach to his job, Pravda declares that neither good acting nor splendid sets can alter the fact that the artistic level

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Movie Writers Nail Redbaiter

LOS ANGELES.—The Hollywood Writers Mobilization, pursuing the charge that State Senator Tenney has been guilty of disrupting the war effort, today dispatched a letter to Tenney accusing him of failure to "appraise all facts causing or constituting interference with national defense in California," as he was instructed to do by the State Legislature.

Signed by Emmet Lavery, chairman of the Hollywood Writers Mobilization, the letter requested that the correspondence be made part of the record of the committee.

The letter to Tenney, as chairman of the Joint Fact Finding Committee on un-American Activities, said the mobilization wanted to protest formally to you and to your committee against the unwarranted and outrageous attack which you have made.

"The disorderly red-baiting which you have permitted in the name of a committee of the State Legislature, is not only a discredit to the State of California—it represents serious obstruction of the war effort; one of the very items your committee was instructed to expose.

"With no regards for the rules of evidence, or the basic traditions of fair trial and due process, you have permitted and encouraged the preposterous assumptions that there has been a Communist infiltration in the work of the Hollywood Writers Mobilization.

"...ing could be further from the truth. Yet your very method of examination of witnesses—and the few witnesses whom you have called—suggests that you were far more interested in discrediting the Mobilization-OWI film program than you were in understanding the program.

"You asked questions that would have been more appropriate coming from Japanese thought control police. You had the appalling audacity—especially in a presidential year to question them about their political thinking and I submit quite

frankly that this is a subversion of the whole notion of due process, as it has evolved in the American tradition.

"You have tried to discredit the volunteer war service program which the Hollywood Writers Mobilization has undertaken in cooperation with all war agencies."

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Screen Writers Red-Baited

LOS ANGELES, (FP).—California's Little Dies Committee played a smeary sideshow based on super-fancy spook hunting when it tried Oct. 13 to paint members of the Screen Writers Guild (unaffiliated) who are active in the Hollywood Democratic Committee a bright shade of red.

Headed by lame duck State Sen. Jack B. Tenney, who switched to Republican after his Democratic constituents repudiated him at the primary last spring, the committee put on the witness stand the second day of its hearings prominent Hollywood writers, among them John Howard Lawson (Action in the North Atlantic), Marc Connelly (Green Pastures), and Albert Maltz.

The men admitted they are active members of the writers union and the Hollywood Writers Mobilization, which prepares without charge movie and radio scripts for the army, navy and OWI war shows. Connelly also happens to be chairman of the Hollywood Democratic Committee and Lawson is one of its leading spirits.

Tenney and his chief investigator, Richard E. Coombs, subjected the witnesses to a barrage of questions on their relations with Communists. The questions were asked for the benefit of the Hearst and local pro-Bewey press, which came out later

with headlines, Reds Linked With OWI By Film Writers and the "story of Communist infiltration into the main sources of the OWI's propaganda for the home front and our men overseas."

Strangely, Tenney injected into the hearings the names of a notorious San Diego fascist, Leon D'Aryan, publisher of The Broom, apparently in order to link Hollywood's war-working writers with the anti-war subversive propagandist, by having their names come after each other in the newspaper accounts.

Voicing "profound resentment against these proceedings," Maltz charged that Tenney aimed at "breaking up the war effort and the Hollywood Writers Mobilization. The writers agency won't take the smear lying down, Pres. Emmett Lavery announced.

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FAIR ENOUGH

By WESTBROOK PEGLER

100-138754-5

NEW YORK, Oct. 11.

AT THE end of Harold Ickes' speech at the dinner of the Hollywood Communists and their fellow-travelers, Gene Fowler, who had heard the oration by radio, turned to W. C. Fields and remarked: "If this fellow keeps on talking, Dewey is going to lick Roosevelt with the jaw-bone of an ass."

Mr. Ickes had made merry over the fact that Lionel Barrymore, who had been ill for a long time, greeted Tom Dewey from a wheel chair when Dewey arrived in Los Angeles on his recent tour, and, on the evening of Dewey's political meeting, did not even send the empty wheel chair to represent him.

This remark was in contrast to that compact of civilized decency which, throughout Ickes' long term on the public payroll in Washington, had forbidden reference to the infirmities of a stricken man.

By the same unspoken and unwritten understanding, all men and women above that ethical substratum which may be termed the Ickes level, instinctively forbear to mock the lame or halt or blind for their impairments.

Some children, of course, at the barbarian stage, do yell "Gimpy" at the neighborhood cripple or "Crazy Bob" at the village moron.

But mostly, their mothers rebuke them and they learn better and, surely, few young ones of this day will mock the American soldier who taps the sidewalk with a stick because he lost his eyes at Anzio or shuffles, hobbles or twitches in his stride or rides in a mechanical chair.

ICKES, however, who taunted Lionel Barrymore because he is crippled with arthritis, might respect no such restraints. This leering was authentic Ickes humor, and consistent with the spirit of a man who got rich by a method which he forebore to explain in an otherwise detailed and boastful story of his life.

The missing chapter, the sudden rise from the financial status of a humble and handwashing Johnny One-Suit to that of successor to a rich woman's first and recently divorced husband, might have charmed his particular section of the Hollywood public, but offended the primitive priggishness of many other Americans.

The prigs may be contemptible but their votes do count and one does not challenge their moral diosyncrasies by boasting of a romantic coup, with pleasant economic consequences.

THE element to which Ickes was speaking was not, as one might suppose, altogether c and vile. The Communists, of course, preach hate and out-voice the men and women, actors, writers and others, of the luxurious class, who are Democrats or even New Dealers for honest motives and convictions.

There are many among this group who know the color of the politics and liver of Charlie Chaplin, the one red, the other white, and dis-

tinguish between political license and degenerate bestiality.

And so, that night, the horrid taunt to a distinguished and respected colleague, delivered in a ribald appeal to political passion, was followed by a sharp drop in temperature. It was as though Fowler, speaking to Bill Fields, many miles away, had conveyed to the decent Democrats of Hollywood his inspired thought that, if this fellow talked much more, Dewey would lick Roosevelt with the jawbone of an ass.

SO STRONG is the instinct of decency in our standard American journalism that, in most of the published accounts of Ickes' speech, a dignity and kindness of which he was, himself, so brutally ignorant, protected him.

This sneering reference to a sick man's misfortune was deleted in the standard press, although it probably will be exploited in the leftist publications which now, in a sort of English, emulate the nasty little *ephemerae* which cluttered the newsstands of Paris, Madrid and Barcelona.

These two incidents, the Dewey rally with 90,000 Americans present in Los Angeles, where the Communists have wrought so zealously for 20 years, and the antics of the visiting crutch-kicker, may serve to publicize the fact that the opposition in Hollywood is strong, patriotic and defiant.

Hundreds of actors, writers and directors, and a few producers, have stood fast, unorganized and ostracized, against concerted malice, conspiracies, boycotts and whispered smears. They are, in the main, Democrats, but anticommunist and antifourth term.

THE movie industry, as a whole, has been a subsidiary, for propaganda, of the New Deal and in favor of communism or communistic elements and ideas.

It has ridiculed Congress to the point of utter detestation. It has damned the American press, preached the futility and failure of the American way of life and Government and extolled the system which deliberately organized ghastly famines and mass deportations.

The movie industry has never examined its own corruption, however, or produced a single film which criticized the tendencies of the Roosevelt government.

It has taken courage there in Hollywood to flout and fight the Continental influence and invite the insidious persecution practiced by the native Communist agent who were among the hosts to Ickes when he gazed an afflicted man.

FLOWER, Fields, James K. McGuinness, Zasu Pitts, Jeannette MacDonald, Walt Disney, Leo Carrillo, Frank Craven, Ilona Massey, Lionel Barrymore, Walter Pidgeon, Ralph Morgan, Ginger Rogers, Edward Arnold, Claire Trevor, Leo McCarey and hundreds of others, famous, with everything to lose or obscure, with everything to gain, have defied the terror.

The cheese-cake glamour of Mrs. Roosevelt's friend, Helen Gahagan, turned to senescent limburger in the Chicago convention and the Hollywood forces of resistance came out from underground when Dewey hit Los Angeles.

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Westbrook Pegler

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Clipped from
page 19 of the
Washington Times Herald
Oct. 12, 1944
J. Edgar Hoover

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Bogart: Anti-Fascist Film Hero

By David Platt

Humphrey Bogart has the unique distinction of being cast as an anti-fascist in every major film he has made since Pearl Harbor. At the same time his vigorous off-screen statements leave no room for doubt as to where he stands on the crucial issues of our time. His recent appeal for racial unity stirred the nation.



Humphrey Bogart's emergence, therefore, as one of our most popular screen idols, is a measure of the growth of our films and our film audiences.

Bogart fought the Axis in the thrilling film

Across the Pacific (Warners, 1942). He played a colorful anti-Nazi civilian in Casablanca (Warners, 1942), a man who had seen action in Spain on the Loyalist side. For this he was voted the best actor of the year in a poll of several divisions of fighting men of the South Pacific. His name was among the five best performers of 1943, selected by the nation's critics, reviewers, commentators, representing newspapers, magazines, wire services, syndicates and radio stations, in a national poll conducted by The Film Daily. His film Casablanca also won the 16th annual poll of the Academy of Arts and Sciences.

ALL GOOD FILMS

The Warner Bros. star was a good union member of the merchant marine, in the magnificent Action in the North Atlantic (Warners, 1943), the film Westbrook Pegler rebatted sight unseen, because it was sympathetic to the National Maritime Union.

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In Sahara (Columbia, 1943), Bogart settled a race question raised by a Nazi. Remember the scene where Rex Ingram turns a Nazi prisoner over to Bogart, his superior officer? "I won't be this man's prisoner," the fascist storms. "No Black man (pointing to Ingram) is superior to a German aryan." Remember Bogart's withering reply to this insult: "Just ask your Max Schemeling what Joe Louis did to him. This man's ancestors were men of culture and learning while yours were still crawling in the jungle on all fours."

In Passage to Marseille (Warners, 1944), Bogart was an anti-fascist journalist, who was sentenced to fifteen years on Devil's Island for publicly attacking Daladier's sell-out at Munich. In his new anti-Nazi film To Have And Have Not (Warners), Bogart continues his role of people's befriender.

What is significant about Bogart is that his off-screen performances are as thrilling as his screen portrayals. Listen to his reply to the preachers of anti-Semitism, in a recent article published in Spot-light:



HUMPHREY BOGART

"There's no such thing as a Jewish race. There are Negro Jews, there are Chinese Jews. If you believe in the Jewish religion, you're a Jew. That's all there is to it—although the Germans want you to believe different. Examine a man's brain. It tells you nothing about his race. Test his blood. It tells you nothing about his race. Healthy blood, plasma can save the life of any wounded soldier, of any color. Nor does skin color mean a thing, except that certain people have a little more of a chemical, melanin, in their skins, and that makes them look more or less like Joe Louis, and others have a little more of a chemical called carotene in their skins and that makes them look a little more like me."

The hero of Casablanca never wrote those words. A representative of the new Hollywood that has sprung up since the war:

THE ERA OF VALENTINO

Yes, the movies, the stars and film audiences have grown. Was it so many years ago that the filmgoers worshipped Rudolph Valentino, the pro-fascist latin lover who skyrocketed to stardom in films like The Sheik and The Son of the Sheik? The popular song hit of the day was "I'm the Sheik of Araby. Your love belongs to me; at night when you're asleep into your tent I creep."

Valentino's off-screen character was not far removed from his picture roles. He believed in the "masterful role" of the male and the subservient place of women. He was lavish in praise of Mussolini

and his wife, Natacha Rambova, daughter of a New York perfume king. He wrote a book on how to keep fit for MacFadden Publications. At his death, blackshirted guards stood at his casket.

Today, the phony Valentino type is through. It is actors like Humphrey Bogart, in thoughtful films like Action in the North Atlantic and Sahara, who catch the public eye. After years of idolizing matinee idols with nothing more to offer than an interesting profile, it is gratifying to see the nation's filmgoers at last take to heart a movie hero who has something important to say. It is a sign of America's awakening.



Humphrey Bogart played an anti-fascist journalist in the Warner Bros. film, *Passage to Marseille*. Here he is with Michele Morgan in a scene from that film. The time is shortly before the fall of Paris. Bogart has just had his head bashed in by fascist thugs who wrecked his printing press. The two do nothing. French cops were on hand to see that the *Cagoula* did a good job.

Motion Picture Alliance Program Would Set Films Back 25 Years

By David Platt

What would be the consequences in the motion picture industry, if the Republican candidate's anti-communist crusade should be endorsed by America on Election Day?

The petty souls and tight minds in the pro-Dewey Motion Picture Alliance would be emboldened in their efforts to eliminate all enlightened thought in motion pictures.

The power and prestige of a Dewey-Hoover dominated Washington, would be



on the side of the union-haters and red-baiters in Hollywood, threatening the whole progressive trend in pictures. That part of the screen controlled by men of ill-will, would reflect the national disunity that Dewey's victory would encourage. The greatly strengthened anti-Teheran clique in filmdom would seek to reproduce the atmosphere that prevailed in the picture industry in the postwar years following World War I. That was a period of terrific class struggles in which our government condoned, and our films aided and abetted Red scares and race riots. In 1912, intolerant films like Dangerous Hours (Paramount), demonstrated how "Bolshevism" (organized labor), victimized everybody—"the dreamer, shrew, fanatic, coward, good-natured dupe, misguided student bully, street woman, sneak and old lady." (Lewis Jacobs—The Rise of the American Film).

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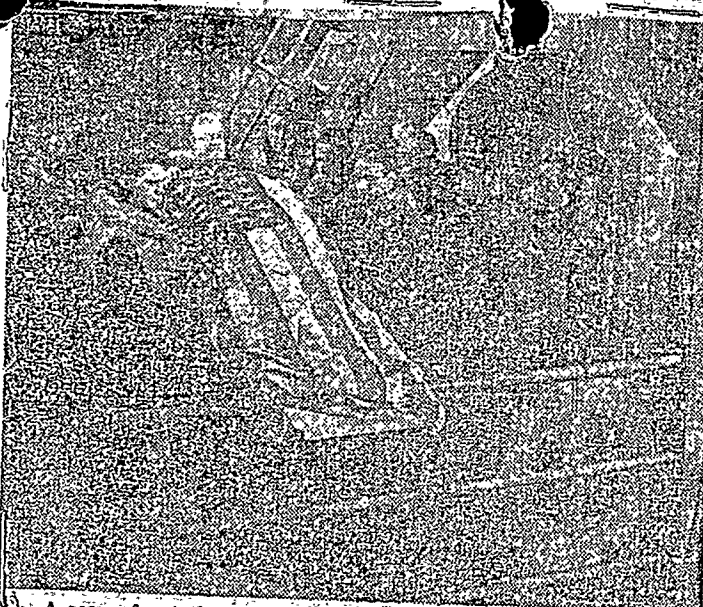
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FIVE



A scene from the Warner Bros. film 'Action in the North Atlantic'. Pro-union films like this would be impossible in a Hollywood dominated by the Motion Picture Alliance.

begins with the Burr family dinner spoiled by a cook reading a "Bolshevik" paper called Red Messenger. When peace is restored, the Mayor calls all the businessmen together to explain his cooperative profit-sharing plan to end strikes.

PAID IN FULL (Paramount, 1919): The story of a "loafer" who thought the world owed him a living. His wife saved him from "his own folly."

UNDERCURRENT (Select, 1919): Story of a "misled" returned soldier who becomes embroiled in a "communist plot" to overthrow the country. He turns on "the destroyers" at the last moment.

NEW MOON (Select, 1919): The Bolsheviks are "indolent, lustful, cruel, vile."

THE UPLIFTERS (Metro, 1919): May Allison attends a rally of button-makers, then join the "uplifters." Finds free love. The boss's son saved her from a "fate worse than death."

RED VIPER (Tyrad, 1919): A Russian immigrant who admires Theodore Roosevelt, battles it out with a gang of "bomb-throwing East Side reds."

COMMON PROPERTY (Universal, 1920): A poor Russian peasant boy becomes "moderately wealthy" in America. Marries a lovely American girl. Returns to czarist Russia with his bride. A child is born. The three live in peace and contentment until the "cruel Bolsheviks" take power. They seize his wife and daughter.

HOLLYWOOD REJECTS MPA

This is only a small segment of the vicious screen attacks on the progressive labor groups of those days. The Motion Picture Alliance for the Preservation of "Hoover" Ideals, is an off-shoot of the Fight-Russia cabal of 1919. I shudder to

think of the dark days that would be in store for the nation's filmmakers, should the atmosphere of the MPA rule the picture industry. The witch-hunt against "hidden communists" in the Screen Guilds and unions, on the part of bigoted men who fear true democracy, would throw the industry back twenty-five years. It would set in motion a new, terrible wave of red-baiting films, a hundredfold more subversive than the 1919-20 cycle.

Fortunately, there exists today in Hollywood a powerful, forward-looking movement of artists, writers and producers who recognize that Fascism, "Bolshevism" is on trial and that the policies of the Motion Picture Alliance can lead only to ruin.

Yes, the overwhelming majority in Hollywood wants a prosperous and united America at peace with the Soviet Union and with the world. The film industry certainly does not want economic catastrophe and furtive apple-selling on street corners—the trade mark of the Dewey-Hoover gang. Film people know too well, what unemployment and bread lines did to the box-office during the Hoover depression. That is one reason why Hollywood, like the rest of the nation, understands that the aspiration and program for a better world can be achieved only under the leadership of President Roosevelt.

1919 ANTI-LABOR FILMS

If Dewey's anti-CIO campaign should, by some freakish political wind, be approved on Nov. 7, the popped-up Motion Picture Alliance would encourage streamlined talkie remakes of dangerous films like these:

BOLSHEVISM ON TRIAL (Select Studio, 1919): Proclaimed the "impracticability of idealism, the eternal selfishness of human nature and the lunacy of free love."

RIGHT TO HAPPINESS (Universal, 1919): Featured Dorothy Phillips as Sonya, "fiery-tempered, bob-haired, cigarette-smoking Russian radical, sent to America to spread the seeds of Bolshevism." It posed the loaded question: "Which would you rather have in this country—destruction under the red flag or construction and cooperation under the American flag?"

THE WORLD AFLAME (Pathé, 1919): Redbaited the Seattle street-car strike of that year. Frank Keenan played Carson Burr, the Seattle Mayor who broke the strike by ordering his armed guards to shoot to kill. The "anarchists" replied by kidnapping his son. Picture

Fifty Years of Films About China

By David Platt

The magnificent motion picture *Dragon Seed* (MGM) is evidence that Hollywood has made vast strides forward in the screen treatment of the Chinese people. If the Chinese are no longer pictured as opium-smoking, white slavers in pig-tails or hatchet-wielding tong men, is due, in no small measure, to the influence of documentary films like *China Strikes Back* (Frontier Films) and *The 400,000,000* (Joris Ivens), and, of course, the pioneering work of *Pearl Buck*.



The people's war of survival has finally called a halt to a half-century of movie misrepresentation of China and Chinese-Americans. The anti-China films preceded the anti-Soviet films by more than 17 years. If the liberation of Russia from centuries of czarist tyranny; set off a 25-year wave of red-baiting films by myopic producers who feared the march of the people, it was the so-called 'Boxer' Rebellion of China against the imperialist powers in 1900, which stamped the Chinese as the first movie villains.

SOME EARLY HORRORS

American audiences in 1900, at the very beginning of screen history, saw the Chinese ridiculed and slandered in Thomas Edison's *Chinese Laundry Scene* and *Chinese Opium Den*. Later in Gaumont's *Two Celestials* they saw two pig-tailed Chinese in Paris, strung up by the hair by a lynch mob, then rushed half-dead to the "nearest depot bound for Peking." They saw a horrible movie of a Chinese laundryman caught in a sausage machine, and a few seconds later coming out "as a stream of dead rats."

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ica." The Fox Film Shame, recently pictured the humiliation brought upon a young American when he discovered that his mother was Chinese. Tully Marshall was a "relentless oriental trader" in Thomas Ince's Cup of Life. Sessue Hayakawa, the famous Japanese actor of the silent era, was cast as a hatchet-man in many a "mysterious Chinatown" film. The late Warner Oland made a huge fortune playing "crafty orientals" in serials and features like the terrifying Yellow Arm.

CHINESE COOK ROLES

When the Chinese were not described as dope fiends, smugglers, child-snatchers and killers, they were cast as pigtailed laundrymen, "heathen" cooks and butlers in such counterfeit films as The Chink of Golden Pass, Chinese Servant, Changing Cooks, John Chinaman, etc.

Who knows how many thousands of school children and adults have been dangerously influenced by these vicious films? It will take more than one Dragon Seed to eradicate the deep-going prejudice against Chinese Americans established by a half-century films like Mysterious Wu Chung Foo.

INFLUENCE ON YOUTH

A few years ago, Bruno Lasker's "Race Attitudes in Children" showed how anti-racial films developed wrong attitudes in the immature. One case cited was the showing of Foreign Devils in Raleigh, N. C. The film pictured the Chinese as wild-eyed, long finger-nailed monsters in pigtails. The next day a Sunday School teacher was telling her pupils that children of all nations are offspring of a "common father." One child responded: "I saw a movie last night and the Chinese are terrible people." The author also told of a college student who, as a result of the films she saw as a girl, for many years associated Chinese laundrymen with opium dens and the underworld.

How did the Chinese-American population react to these pernicious fables about the way they lived? Recently, in looking through old issues of the Motion Picture World, I came upon a letter dated Oct. 14, 1916 from T. L. Li, president of the Chinese Students Club of Iowa University, protesting the untruthful "photoplay conception" of the life and habits of his people. "Would it not be a great service to the country for the film com-

panies to show the American public what is good in the Chinese people," Mr. Li wrote. "American companies, disregarding reason, justice and humanity continue their immoral and pernicious practice of making money at the expense of the reputation and honor of the Chinese."

But the anti-China films continued unabated for many more years. In the 1930's, the Chinese Government, for the first time, officially protested the offensive portrayal of Chinese in the Hollywood films Theodora Goes Wild, Klondike Annie and White Hunter. These protests coincided with the rising national consciousness of the Chinese people. The turning point in the screen treatment of China followed soon thereafter. When Japan invaded China, the heroic struggle of liberation waged by the Chinese people opened the eyes of even the most hardened producers of Tong-war serials.

GOOD FILMS PAY OFF

Pearl Buck's Good Earth (MGM) with its human, earthy characters permanently displaced the "yellow menace" stereotype of the lurid "Chinatown Bowery" films. It marked the end of an era of utter disregard for the truth.

Dragon Seed is the beginning of something new in our relation toward China. It is the first real contribution our films have made toward bringing America and China closer together in friendship. The great response to Dragon Seed is one of the most popular and commercially profitable films of the year—demonstrates the eagerness of American filmgoers for more such films, not only about China, but about all our allies.

If our producers will satisfy this enormous demand for serious themes they will be repaid a hundredfold by the enviable position such pictures will win for them on the world market. Let us hope they are farsighted enough to see that this is so.

But those films were mild compared to the sickening "Chinatown" films. These were the worst of the lot. The titles almost speak for themselves: Lost in Chinatown, Yellow Man, Tong Man, Yellow Hand, Yellow Menace, Chinatown Mystery, Chinese Slave Smuggling, Murder in Chinatown, Leader of the Tongs, Yellow Jacket, Mysterious Wu Chung Foo, Yellow Traffic, Mong Tu Tong, Lure of New York, Chinatown Slavery.

The Biograph film Fatal Hour had for its long-nailed menace Fong Lee, a "Mephistophelian satyr-skin varlet." Inter-marriage was painted in all the colors of hell in such films as Dawn of the East with Alice Brady as the white heroine who "could not escape the shadow of the clutching fingers that spread across the seas to Amer-

Mary Morris goes calling on

Helen Gahagan Douglas

*and finds out why she gave
up a brilliant stage career for the
headaches and heartaches of politics*

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our car and started on a trip. Quite by accident we ran into the great migration that was taking place. This was not the Okies. It was a migration away from the cities—of young boys and young girls who couldn't face going back any longer to their jobless, unhappy homes. It was a migration of fathers also—they had broken under the strain of joblessness, lost the ties with the community."

Helen's hesitancy about narrating her personal history was gone. She spoke rapidly and with such emotion that it was hard to believe she'd told the story before. "Melvyn and I talked to these people and listened to their stories—in the jungles beside the railroad tracks and under the bridges and in the ditches next to the roads. What we saw and heard on this trip made a profound impression upon

HOLLYWOOD
The story is dramatic and heartwarming: Beautiful woman in prime of life gives up successful stage career to enter politics, feeling she must do something to help Democracy. The story is true, too. The woman is Helen Cahagan Douglas (wife of Capt. Melvyn Douglas), candidate for Congress in California's 14th District.

One night last week I went to a precinct workers' meeting in the 14th District. It was after dinner at one of those large restaurants that rent out dreary meeting halls that are always either too large or too small for the crowd that shows up. About 75 people were there when I arrived—elderly people mostly. It was rather dismal looking. On the other side of the room were the remains of a wedding—a bower of dead greenery and withered white flowers. Helen was not in sight. I sat down and studied a bulletin board on the wall near me. It belonged to a society that held regular meetings in the room—their pledge went something like this: "Knowing that we have no control over alcohol, we pledge ourselves to a greater power—God."

Warm and womanly

Then Helen came in—tall and strong looking, with a fine head, clear blue eyes and a large mouth. She wore a black print dress with deep red flowers. She walked around the hall, greeting the people. I could tell from the way she talked that she knew many of them; others she just went up to and shook their hands and said hello. She did it well—it wasn't phony.

In a few minutes the meeting was called together by Helen's campaign manager. Then Helen got up and stood in front of the speaker's table, out in the open, with nothing to hide behind or lean against. "I don't want even a table to stand between me and the 14th District," she said.

She said she was in the race for two reasons: (1) because Tom Ford, the "straight, clean, forthright man" who had represented them for 12 years was retiring and had asked her to run; (2) "because of that great man in the White House who needs all the support we possibly can give him in Congress."

She was not flashy or clever. There was a warm, womanly quality about her that made it easy to believe that she was the mother of two children. She seemed to feel deeply about the future of the country. "Democracy is an elastic thing, as I see it," she said. "If we do not meet the economic needs of the people, it will shrink to nothing."

I drove home that night thinking that any comparison between Helen Cahagan Douglas and Clara Boothe Luce could not go very far beyond their both being beautiful, famous and in politics. I felt this even more surely the next morning during a long talk with Helen at her house.

In a mountain bowl

The Cahagan-Douglas place is one of the very nicest I've seen in this territory. It has four acres, high up in a kind of bowl of mountains—it gives you

few miles from the center of Hollywood. The house is one story, low and rambling—early California ranch type best described it, said Helen. It is made of wood painted light gray, with white shutters and trim. Off the garage is an office.

I met Helen in the office; then we walked through the deeply landscaped grounds to a covered veranda facing the swimming pool. It was the hottest day of the Summer in California—103 degrees in the sun. Helen was dressed in a white shorts set and her brown hair fell loosely on her shoulders.

I had been to the house once before, just after Pearl Harbor, when Melvyn was home. The place seemed less well kept now. "Mel's been in the army nearly two years," Helen explained, "and a Captain's pay doesn't go very far toward keeping this place up." Her political work, she added, costs quite a bit. She had rented the house last Summer to raise some-

moved back.

They've got a maid now but for a year and a half they were without any help. Meanwhile, Helen had held down a couple of big political jobs—Democratic National Committeewoman from California and vice chairman of the State Central Committee.

I wanted to find out how she had got interested in social and political problems. I knew she had been born in New Jersey, grown up in Brooklyn, and started playing on Broadway while she was still at Barnard College. She had been a star eight years when in 1931 she married Melvyn Douglas, her leading man in *Tonight or Never*. I told her I had first heard of the Cahagan-Douglas activity in the late thirties when Melvyn was a motion-picture star.

She sighed and said she had told the story so often recently: "We came out here to live in 1932—before the President came in," she said. "One day we jumped into

Orient and there, too, we had a sense of uneasiness. It was 1933 and Shanghai a ready had been bombed, you know. We came back and the people still were migrating from the cities. I remember we saw rioting around the city halls—farmers protesting short term loans at high interest rates. It was a disturbing atmosphere. Yes I remember, the great argument was not whether we should or should not do anything about these hordes of unemployed people. The question was: Did they exist? Most communities preferred to look in the other direction."

Newspapers ignored it

Helen was sitting bolt upright now in her wicker chaise longue. She leaned a far toward me as she could and she spoke passionately in long, sweeping phrases. Her voice is a big one and it now was pitched very high as I remembered having heard it over the radio from the Democratic convention last Summer.

"I suppose," she said, "that you have a perfect right in a democracy to say you're not interested in the 30,000 people in your city who are starving. But what absolutely floored me was our difficulty in getting anyone to admit that these people were there. The whole thing stuck in my throat—the women having babies under bridge and standing on the highways with sick children in their arms and the men with that startled, frightened look in their eye—having been lured into a community while there was a labor shortage and then told to get out as soon as the work was done." She was speaking of Los Angeles.

"Newspapers ignored the situation and if you talked about it you were a radical subversive person. Mel and I talked. We helped organize committees, worked with everyone we could—John Steinbeck, the Farm Security Administration, Mrs. Roosevelt. That's when I first came close to Henry Wallace and heard his plans for the small farmer. We got interested in reading bills and getting legislation passed.

"If you want to know what keeps a person in a thing like this—it's the shocks. Something I shall never forget was when Mel and I backed a play about the young migrants, *Children of the Road*. One of the New York critics can't remember his name, doesn't matter, he's dead now—said, 'I can't believe this kind of thing exists and if it does I don't want to hear about it.'"

Wheelbarrows for all

I said that by this time she must have known she was doomed to a political career.

"Not at all," said Helen. "In fact I had been working day and night at a wholly new career, concert and operatic singing. You know how much work that means. I got into politics step by step—I always meant to stop—every half hour.

"In 1937 I made a concert tour of Europe, ended up at the Salzburg festival and was signed by the Vienna Opera House for a season of opera. It was a personal triumph for me—I had gotten to the top in a new field which many of my friends thought I was crazy to attempt.



MELVYN DOUGLAS, shown with his daughter in 1942, before he enlisted in the Army. The movie actor had been in politics—like his wife—because of what he had seen happen to people during the depression that began under Hoover.

ipe was more vital than their own ves. The excerpts on this page are om the script of the Metro-Goldwyn-layer film, *The Seventh Cross*, written om the novel by Helen Deutsch and y at the Capitol Theater. They occur the close of the story, as Heisler pencer Tracy) lies in hiding awaiting e final hour of delivery. The excerpts lineate in the words of the characters emselves the spirit and faith that mo- vate the heroic men and women of is story of inside Nazi Germany.

* * *

In hiding at an inn, awaiting word of ans for his final escape from Germany, eiser hears a slight sound at his door. He watches, a small watch-fob, which recognizes as one he gave a friend ars before, is pushed under the door. eiser swiftly opens the door and an od- dle man enters, wearing a white apron- der his overcoat and carrying a paper- ck. He is Schlamm (Felix Bressart), a elicatessen clerk.

CHLAMM: Here's the delicatessen you ordered.
EISLER (cautiously): I ordered no deli- catessen.

CHLAMM (thumping the bag down on the table): You ordered it and you'll eat it!

EISLER: Where did you get this watch fob?

CHLAMM: From Franz Marnet. You gave it to him yourself, years ago. (Heisler returns the fob. Schlamm then produces a letter from beneath his apron).

CHLAMM (handing over the letter): I don't know what's in it, but I can guess. Franz Marnet sends you his regards. He says to tell you your other friend was questioned today by the Gestapo, but he didn't tell them anything and he's been released.

You're to be at the river, at the Kas- tella landing, at dawn. The boat is the *Wilhelmine*, a Dutch boat. You're ex- pected. Stay here until it's almost time to sail. Nobody knows you're here ex- cept the ones who won't tell. (He starts for the door). Good luck!

EISLER: Thank Franz for me, and the others, whoever they are.

CHLAMM: I'll tell them.

EISLER: And you. Thank you. I don't know your name.

CHLAMM: Schlamm, Poldi Schlamm. You don't have to thank me. I didn't do much.

EISLER: It was enough.

CHLAMM (pausing at the door): Yester- day afternoon, at the delicatessen where I work, the ants got into the sugar bowl. By the end of the day the sugar bowl was empty and the ants had moved all the sugar to the other end of the shop. Each one did his own little job—and together, they emptied the whole sugar bowl! (smiling a broad, friendly smile). See?

EISLER (smiling his thanks): I see.

CHLAMM: Well, good-bye. . . . And you can't kill all the ants. . . . Good luck.

Grohn), her husband enters. He has been before the Gestapo; she has been waiting in awful despair. Paul smiles at her, re- assuringly. Liesel's pale composure falls her, and she breaks into uncontrolled weeping.

PAUL (understanding): Stop. . . . That's enough. . . . I'm all right *mein liebes*. I'm all right. Where are the children?

LIESEL (sobbing): I took them. . . . I took them to Tante Marie's. . . . I was afraid to keep them here.

PAUL: Good! We'll leave them at Tante Marie's and have ourselves a little holi- day. We'll eat dinner in a restaurant and go to the movies. Would you like that? Now, stop crying.

LIESEL (regaining composure): What hap- pened at the Gestapo?

PAUL (cheerfully): Well, it was all a great hocus-pocus. . . . You should have heard them. They asked me how long I'd

what I discovered. They know only what you tell them! They want us to think they know everything. Well, they don't! All they know is that I'm an old friend of George's, and that I had a visitor yesterday.

LIESEL (alarmed again): How did they know that?

PAUL: The janitress reported she saw somebody go in.

LIESEL: Well, of all the . . .

PAUL: She thought she was doing her duty. She doesn't know any better. Now, adays you have to know a lot, to know what's the right thing to do.

* * *

It is the hour before dawn, and Heisler, who has been sleeping, wakes with a start, conscious of a presence in his room. It is Toni (Signe Hasso), the maid at the inn who earlier in the evening had concealed

Toni (dreamily): I had one. . . . Things used to be nice, when I was a little girl. My father was a very hand- some man. He used to say the funniest things. He was always making me laugh. People used to laugh more, in those days—or maybe I only imagine it. It was nice, though. . . . Things were very nice when I was a little girl. [The clock strikes five. Heisler slowly turns his head toward the window. The hour for departure is nearing. . . .]

TONI: Where will you go?

HEISLER: I don't know yet.

TONI: You needn't be afraid to tell me.

HEISLER: I'm not. You're a girl to trust.

But I don't know. Maybe Holland. . . .

How soon will it be light?

TONI: Soon. Maybe half an hour.

[Heisler stands looking out the window.

Toni comes to his side, walks into his arms. . . .]

HEISLER (softly): God help the people who live on earth and draw their com- fort from it. . . . and sometimes from each other.

TONI: Will I ever hear from you?

HEISLER: Of course, Toni.

TONI (examining George's injured hand):

Take care of your hand. . . . What will you do in Holland?

HEISLER: Work. . . . I have a debt to pay.

TONI: Do you owe money? Is it much? I have.

HEISLER: Not money. . . .

TONI: You mean you want to pay back the people who hurt you?

HEISLER: No, the people who healed me.

. . . . There are some whose names I'll never know. . . . I have a debt, not only for their help, but for what they taught me. Today I know something I never knew before, in all my life. Buellgrave

[a disillusioned novelist fellow prisoner at Westhofen] was wrong. He said it was an evil world. He said there was nothing to fight for, nothing worth dy- ing for, nothing even to stay alive for.

He was wrong. I know now that no mat- ter how cruelly the world strikes at the souls of men there is a God-given decen- cy in them that will emerge if you give it half a chance. That's the hope for the human race. That's the faith I must cling to. It's the only thing that'll make my life worth living—or my death, if I'm killed, more than a bad joke. (Heisler turns, picks up his hat and coat. It is time to go. . . .)

TONI (impulsively): I'll go with you. . . .

I'll wait with you a way.

HEISLER (softly, putting her away from him): No. . . . Goodbye, Toni. (He turns and goes out alone, to keep his rendezvous with the future.)

Walking swiftly through the rainy dawn, Heisler approaches the Kastella pier. The outlines of the *Wilhelmine* grow clear through the mists. There is an exchange of signals and Heisler hurries aboard. The engines churn, the steamer moves out into the mists. As it disappears from sight the empty *Seventh Cross* is superimposed over the scene, growing larger, clearer, finally filling the screen as the background music becomes a peal of triumph at

THE END



Spencer Tracy, as George Heisler, during his flight from a Nazi concentration camp

Mary Morris goes calling on

Helen Gahagan Douglas

and finds out why she gave
up a brilliant stage career for the
headaches and heartaches of politics

ALL INFORMATION CONTAINED
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DATE 10 BY

our car and started on a trip. Quite by accident we ran into the great migration that was taking place. This was not the Okies. It was a migration away from the cities—of young boys and young girls who couldn't face going back any longer to their jobless, unhappy homes. It was a migration of fathers also—they had broken under the strain of joblessness, lost their ties with the community."

Helen's hesitancy about narrating her personal history was gone. She spoke rapidly and with such emotion that it was hard to believe she'd told the story before. "Melvyn and I talked to these people and listened to their stories—in the jungles beside the railroad tracks and under the bridges and in the ditches next to the roads. What we saw and heard on the trip made a profound impression upon us both."

The next year we made a trip to the Orient and there, too, we had a sense of uneasiness. It was 1933 and Shanghai already had been bombed. You know. We came back and the people still were migrating from the cities. I remember we saw rioting around the city halls—farmers protesting short term loans at high interest rates. It was a disturbing atmosphere. Yet I remember the great argument was not whether we should or should not do anything about these hordes of unemployed. The question was: Did they exist? The cities preferred to look in the

money, and she and the children had just moved back. They've got a maid now but for a year and a half they were without any help. Helen had held down a couple of political jobs from California Central Com

yet you are only at Hollywood gambling

FILE

"The Seventh Cross"

10/2/95 Special

INDEXED

87754-A

NOT RECORDED

22 87 6 1944

EX-31

This is a clipping from
page 27-13 of

PM
Date 10-1-44

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Government

"RIVE"

OCT 12 1944

Conrad... (vertical text)

Seventh Cross: A Mature Film

By David Platt

The Seventh Cross is an honest and worthy addition to the gallery of mature anti-fascist films.

The dramatic movie of Anna Seghers' magnificent novel, with Spencer Tracy as George Heisler, is a serious study of Germany's degradation under Hitler.

The Seventh Cross is the story of a country of callous, warped, neurotic hearts and minds. At the same time The Seventh Cross makes clear that a small flame still burns, however dimly, at the core of what was once a great nation. It says there are, among the vast number of Germans who have lost their dignity as human beings, a handful of incorruptible men and women who have withstood the terror and have kept inviolate the spark of human decency.

The MGM film will give little comfort to those who hold that the German people, including the anti-Nazi Germans in concentration camps, are "innately barbaric" and should all be equally punished for Hitler's blood baths. Neither will it give much comfort to those who seek a "soft peace" for Germany. The picture does not gloss over the giant moral guilt of the German people. The scene where Bellini the acrobat jumps to his death to avoid capture and torture, while below, a callous crowd looks on approvingly, indicates as do other scenes that the vast majority of Germans have been deeply inoculated with the terrible fascist germ.

SEVEN WHO ESCAPED

The Seventh Cross is the story of lion-hearted courage in a land where lynching has been legalized by the courts. It is the story of the political in Nazi concentration camps whose imprisonment and death purged Germany of everything wholesome and human. It is the story of men who represent the future democratic Germany.

The Seventh Cross is the story of seven anti-Nazis who escaped from Westhofen prison. Six are caught and crucified on trees trimmed down to the size of crosses. The seventh cross awaits the capture of George Heisler. It waits in vain. George Heisler, a young Ernst Thaelmann, beautifully played by Spencer Tracy, eluded his sadistic pursuers in the miasmatic swamps of Mainz and was helped to safety after he had given up hope that anyone cared whether he was dead or alive by a small band of pa-



SPENCER TRACY

triot—the only survivors of a defeated, crawling nation.

GERMANY'S FUTURE

These courageous anti-Nazi Germans include Paul Roeder, a factory worker; Mme. Marelli, a haberdasher; Franz Marnet of the underground; Bruno Sauer, an architect; Dr. Loewenstein, a Jewish doctor; Toni, a waitress; Fiedler, a factory worker, and Leo Hermann of the underground. They are pictured as exceptional cases among the great mass that hell Hitler. But they are the basis of the new Germany that will rise on the ashes of the Hitler regime.

The Seventh Cross is brilliantly acted and produced. The screenplay by Helen Deutsch and Karl Freund's great photography have caught the essential characteristics of Miss Seghers' book. Hume Cronyn's excellent performance is worth mentioning.

THE SEVENTH CROSS. An MGM film featuring Spencer Tracy as George Heisler. Also Hume Cronyn, Agnes Moorehead, Felix Bressart, Ray Collins, Alexander Granach, Katherine Locke, Paul Guilfoyle, Steven Geray, Kurt Katch, Karen Verne. Directed by Fred Zinneman. Screenplay by Helen Deutsch. Based on the novel by Anna Seghers. Photography by Karl Freund. At the Capitol.

*File 100-12754-A
Communist
Hitler
Country*

10/2/95 SP/CLC

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47 300 RECORDED
87 OCT 2 1944

EX-3

This is a clipping from page 11 of the DAILY WORKER

Date 9-30-44

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FIVE

'Hell Bent for Election' --- A Dynamic Labor Film

By DAVID PLATT

Every American who wants to see this nation guided by men of good will and good sense in the years of reconstruction should make it a point to see and to take friends to see this United Auto Workers (CIO) dynamic win-the-war color cartoon "Hell Bent for Election."

It's easily the finest election film in our history. A work of expert craftsmanship and sound political advice to labor and the nation. A perfect movie for the great family of voters who do not want a repetition of Hoovervilles and apple-selling on dark corners when the war is over. The only ones who will not like it are the "croaking bullfrogs" who sit on rotting logs in swamps and are content to remain bullfrogs. Everybody else will thrill to its message.

Traveling with express-train speed and going places, "Hell Bent for Election" describes a breath-taking contest between two railroad trains: Defeatist Limited—an ancient charger on its last legs, and Win-the-War Special—the fastest thing on wheels with the greatest conductor of our time at the helm. The issues in the elections are presented through three familiar characters: Joe Worker, Uncle Sam and Senator Blow.

WIN-THE-WAR SPECIAL

Uncle Sam tells Joe Worker that according to the schedule only one train can get through to Washington? Which train? The streamlined Win-the-War Special with its long train of good things for America, of course. It is Joe Worker's job in this emergency to sidetrack the Defeatist Limited to prevent a disaster. "You can do it," says Uncle Sam, "if you don't fall asleep like you did in '42."



Joe Worker turns the switch that speeds the Win-the-War Special to victory in November, 1944. It's a scene from the great UAW-CIO animated cartoon "Hell Bent For Election." What's that thing Joe has by the collar? Oh, that's Senator Blow, who tried to wreck the Special so that his Defeatist Limited could get through to Washington. ~~It didn't~~ and it won't.

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87 SEP 29 1944

2 OCT 2 1944 357

FILE

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10/2/45 SPSC/aw

Actors Alap New Pact

HOLLYWOOD.—In a move designed to halt "excessive" control over motion picture actors by studios and producers, the AFL Screen Actors' Guild today mapped a long-range plan for negotiation of a new contract when the present agreement expires in 1947.

President George Murphy outlined the campaign in a 13-point proposal at the Guild's annual meeting last night.

Principal changes sought were to halt studio control over motion picture actors' services in radio and other non-film fields and to bar the highly profitable "rental" of an actor by the producer holding his contract.

Officers elected with Murphy were Paul Harvey, Walter Abel and Laraine Day, vice president; Lucile Gleason, recording secretary, and Russell Hicks, treasurer.

Directors, for the three-year terms; Edward Arnold, Anne Baxter, Charles Boyer, Joseph Cotten, Laraine Day, John Garfield, Alan Hale, Porter Hall, Paul Harvey, Rex Ingram and Regis Toomey; for two-year term, Dorothy Tree; and for one-year terms, Lena Horne and Gene Kelly.

INDEXED

100-138754-A
OCT 17 1944

This is a clipping from page 11 of the DAILY WORKER
Date 9-27-44
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78 OCT 19 1944

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Senator Blow, a composite portrait of all the isolationists and poll-taxers in Congress, starts his campaign to wreck the Win-the-War Special. First he tries to slap Joe down with an anti-labor sledgehammer. Joe ignores the blow, doesn't feel a thing. The puzzled Senator tries more up-to-date methods. He gets Joe into the railroad shack. Lulls him to sleep with campaign liquor, Philly buster cigars and phony talk about wages having to be frozen because the workers are making too much money for their own good.

As the two trains dash neck and neck to the switch, Joe asleep. He dreams (horrible thought) that the Defeatist Limited gets through. Joe sees the negotiated peace Limited rattling along with its load of hot air and anti-labor box cars. A carload of outhouses stand for the Defeatist program for housing. Another car marked PRICES scrapes the sky. Social security—a very flat car—has a merry-go-round. There are Jimcrow cars and cars for every evil.

SECURITY FOR ALL

Joe's brain finally clears. Out to the two trains racing for dear life, Joe shoves the scared Senator aside. He gets to the switch just in time

to send the Defeatist train to kingdom come.

The great Win-the-War Special roars alone on Track 44, with its cars for victory and postwar prosperity. Cars marked jobs for all and security for all, with a postwar observation car marked "reserved for the common man."

Do you see why this election film must get to the people? It was pro-

duced by Industrial Films in Hollywood for the Educational Dept. of the United Auto Workers of America. It was directed by Charles M. Jones. Earl Robinson wrote the music. The lyrics are by E. Y. Harburg. Karen Morley assisted on the production. The national distribution—this is important—is being handled by Brandon Films, Inc., 1660 Broadway, New York, N. Y.

Film Front

Cecil B. DeMille Puts On
A Circus for Tom Dewey

By David Platt

Ex-banker Cecil B. DeMille of the newly-formed Hollywood-for-Dewey Committee, put on a circus for the dispensable man's premiere performance at the Los Angeles Coliseum a day or two ago that rivalled Nazi film director Leni Riefenstahl's Sportspalast pageants for Adolf Hitler in Berlin.

As reported by Frederick Othman who was there, the great master of screen leg-art brought on live elephants, brass bands, cowboys and Indians, sweater girls in white boots and Harry von Zell, the radio comic. Millionaire cowboy Leo Carrillo who reaches for his trusty shooting-iron every-time he hears the word 'taxes' galloped around the arena on an electrically-lighted white horse and blazed away with two six-shooters with every thud of the animal's hoofs.

It was a bangup affair for the Albany double-talker on stilts. Ann Southern and Ilona Massey poured on the glamour as they waved flags and posed for photographers. Jeanette McDonald was scheduled to sing but last-minute swollen tonsils kept her away.

Finally, as the new-found friend of the American Indian sailed into the stadium in a cream-colored touring car, DeMille focussed fifty huge spotlights on him while Ruth Hussey and Frances Dee tossed a truck-load of roses into the great man's car.

HECHT EXPOSES HOAX

Ben Hecht was not there although Hearst included his name as one of the members of the Hollywood-for-Dewey Committee. He was not there because his name was used without his knowledge or consent. Hecht characterized the Committee as "composed of people who are frightened of anybody who gets less than \$1,000 a week." Hecht makes a lot more than \$1,000 a week but he is supporting President Roosevelt and is a member of the CIO Political Action Committee.

What is the Hollywood Committee for Dewey? It was set up last week by members and supporters of the red-baiting Motion Picture Alliance in an attempt to offset the great work of the Hollywood San-

ocratic Committee which is backed by nine out of every ten members of the film colony.

The Hollywood-for-Dewey Committee is led by a few Russia-haters and unionbusters like Dave Selznick, DeMille, Disney and others of that ilk who are for Dewey because Dewey promises a return to normalcy—that is unlimited profits, low wages, low corporation taxes, a return to boy-meets-girl-in-a-fog and plenty of good bathtub gin.

The first meeting of Dewey Hollywood pals took place at the home of Selznick, the rugged Republican individualist who produced Gone With the Wind and its defeatist successor Since You Went Away.

After listening to vicious attacks on Roosevelt, Hillman and Browder by Governor Warren of California, they elected Lionel (let 'em eat cake) Barrymore, chairman and Ginger Rogers, secretary. Ginger, you should know is the daughter of Lela Rogers, notorious redbaiter and Motion Picture Alliance executive committee member.

Union-hater Walt Disney, vice-president of the MPA is, of course, a member of the Dewey Committee. Others like Bing Crosby are for Dewey probably because their great grandfathers voted the straight Republican ticket. The family tradition demands it. Republican paymasters undoubtedly pressured some fencesitters into joining up. Others like Sam Wood and Howard Emmett Rogers were given up as hopeless cases years ago. These are the "croaking bullfrogs" at Dr. Harlow Shapely said were satisfied to sit on their "rotting logs in the swamp" and remain bullfrogs.

Still others can be expected to drop out of the camp of decay just as soon as they can sober up. No actor in his right mind would throw his vote away on a man who will take his shirt if he wins. So look for an epidemic of tonsillitis or "I've been misquotitis" among the tiny minority of the movie industry who have come out for the Republican gang leader. Jeanette McDonald's case is a good clue to future developments.

FILE

*See original
in file*

10/2/45 SPS/cw/cw

WILLIS

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HERNANDEZ UN
DATE 10/2/64

No male glamor either. Paul Muni and Larry Parks, as the two paratroopers who have just arrived, show several days' growth of beard. Larry has a wedding scheduled for that night—his own. But the beard will have to stay put.

Between consultations with the director, Zina Voynow talks charmingly of pre-war days on The Moscow Daily News.

"Quiet, please! Quiet!" The assistant director calls through the microphone, and gradually the noise and talking die away.

Director Korda starts the rehearsal with Paul Muni and Larry Parks, the two paratroopers who have just arrived standing back to back as the partisans mill about them. This is Muni's twelfth different national impersonation. An Austrian by birth, he has played the roles of all these different nationalities through his career as an actor, but this is his first Russian impersonation—as Kolkov, the Red Army hero. The partisans beg the paratroopers for news from husbands, wives, lovers, friends. Muni yells: "Quiet—stop pushing—quiet!"

And when the noise dies down, an eager little man asks for a message from his wife—and the answer is "Love." A young girl gets the same answer from her husband, with a big hug from Muni to go with it. And when the noise dies down, an eager little man asks for a message from his wife—and the answer is "Love." A young girl gets the same answer from her husband, with a big hug from Muni to go with it.

Over and over they rehearse the scene so that the exact shade of feeling will get over on the screen. Over and over they rehearse the scene so that the exact shade of feeling will get over on the screen.

AUTHENTIC ATMOSPHERE

Director Korda has studied the best Soviet films steeping himself in the atmosphere and the spirit of the people. Colonel Andre Danilin, Soviet Air Corps, now in Los Angeles to approve aircraft forms for authenticity. The Soviet Consul has supplied a genuine Russian vodka bottle, found in the possession of a Soviet engineer, who in turn had received it as a gift from Russian sailors. Miss Voynow stands guard over every detail. As we

left the set, she had her eyes on that knot in Miss Chapman's hair, questioning whether it was the quick twist that might be given by a woman partisan. In a previous interview Director Korda expressed the hope that "Counterattack" would contribute to the increased friendship and understanding between the USA and the USSR. The deep sincerity with which this drama is being translated to the screen is another Hollywood tribute to the heroism of the Russian people.

Columbia studio has brought together some of Hollywood's finest talent for this production; among them are John Howard Lawson, who is writing the screenplay, James Wong Howe who is director of photography; and Zoltan Korda as the director, and Paul Muni in the leading role, it looks like a film that none of us will want to miss.

Hollywood Report

By MILDRED FLEMING

HOLLYWOOD.—The unaffiliated group calling itself the Screen Players Union is making a great to do blaming the Screen Actors Guild for not consummating negotiations for better wages and working condi-

tions. This looks like a trick to discredit the SAG since the SPU is actually causing the holdup. If the SPU, whose spokesman is Attorney Alexander Schullman, had not started its splitting move, the producers and the SAG could have gone ahead with the negotiations. As matters stand now, the producers refuse to negotiate until the War Labor Board has decided whether or not there is to be an election to determine the correct bargaining unit for extra players.

SPU has invited 2,500 extras to a mass-meeting to ask them if they wouldn't like to have their present checks of \$5.50, \$8.25 and \$10.50, upped to a minimum of \$16.50, with present \$16.50 checks raised a couple of bucks more. Who wouldn't? It's easy to hold out such bait. But will extras swallow it?

The future plans of the Screen Office Employees Guild are involved in William Kreen granting an AFL international charter for office workers. At the present time SOEG is operating under an autonomous charter from the Brotherhood of Painters, Decorators and Paperhangers. Other white-collar workers outside the motion picture industry are affiliated with the Brotherhood of Teamsters.

HARMONY

Does William Green's action indicate a plan to include these two clerical-worker groups in an international in which they have had no opportunity to vote on by-laws or officers?

At one of the most harmonious meetings ever held between a producer and a union, Beck of International Pictures recently told

representatives that he would gladly recognize their union as the bargaining agent for his employees and that he was banking on the new arrangement simplifying problems for the management.

Studio Utility Employees Local 724 with a membership of 2,500, belonging to the International Hod Carriers Building and Common Laborers Union, recently invited representatives of the Motion Picture Alliance and the Council of Hollywood Guilds and Unions to speak at one of their meetings.

Howard Emmett Rogers, Borden Chase and Ralph Clare of the Teamsters spoke for the MPA, and from the Council came Ralph Speede, business agent of Local 40 IBEW, Herb Aller of the International Photographers, and Emmet Lavery of the Screenwriters Guild and acting chairman of the council. After these spokesmen had talked of the aims of the two organizations, Local 724 voted to affiliate with the Council of Hollywood Guilds and Unions.

There should be a campaign against wasting any more paper on "Rickenbacker Story of An American." The test edition of the screenplay is in the hands of Jerome Cady and John Battle, and the 20th-Fox front office is saying that the picture will be made with Lloyd Bacon directing.

Writing started over a year ago, and it would be interesting to know how many revisions have been made. Maybe somebody will eventually discover that it just isn't a good idea, that Rickerbacker isn't the right guy for THE STORY OF AN AMERICAN!

FILE

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FIVE

52 SEP 30 1944 307

FILE

Warner Bros. Reject Franco

By MILDRED FLEMING

HOLLYWOOD.—In a recent significant article, Federated Press Columnist Ted Taylor, writing in The Daily People's World, describes how Hollywood has responded to Franco's summons to do business

with him and his silent Axis partners. RKO and Universal are already doing business with him. Paramount and 20th Century-Fox are reported interested, but Warner Bros. has unofficially let out the word that they will not take part. "Unofficially," perhaps because our State Department is involved to the extent that it is encouraging this exchange of business between the countries. Yet no anti-Axis sentiments are permitted in any of the pictures accepted by Franco. This is bound to have some influence on the content of films. Does it account for the fact, or is it just coincidental, that Universal acknowledges a present schedule of chiefly "escapist musicals"?

Warner Bros.' policy of not doing business with Axis-controlled Spain is in-line with Jack Warner's recent statement to a group of home office executives in conference at the Burbank studio. Putting service to the nation above every other consideration, he stated that pictures best suited to further the war effort or the peace aims would be given precedence on the schedule in accordance with the policy inaugurated immediately after Pearl Harbor. "Never before have the responsibilities for national service been so urgent. Combining the best in entertainment with the ultimate in constructive citizenship will continue to be the Warner Bros. goal."

CONSISTENT

Jack Warner evidently believes in letting his left hand and his right hand work together. To make pictures which promote "the national interests" and then adopt business methods which hamper them

ently isn't the Warner Bros. way of doing business. Certain other Hollywood spokesmen are stressing the international good-will content of pictures and then advocating business methods which are a carry-over of the old imperialist methods of battling for American world supremacy for industry—who produce pictures condemning Fascist ideology and then do business with Franco.

This is part of that short-sighted policy which fails to see that unless industry is developed in other countries so that the standard of living and wage levels rise, the inhabitants of those countries will not have the money to see Hollywood pictures. Everyone should be aware by this time that postwar markets everywhere have to be developed and expanded, the standard of living has to rise, the wage level has to go up—or depression will follow and the Hollywood motion picture industry will suffer along with the rest.

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87 SEP 19 1944

This is a clipping from page 15-Sec 1 of the DAILY WORKER

Date 9-17-44
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FIVE

FILE

Film Front

By David Platt

Screen Writers
Back Roosevelt

Federated Press reports that a couple of hundred of Hollywood's leading screen writers have organized "to assure it will be FDR and Truman in '44". Writers for Roosevelt is the name they have taken.

The executive committee of 16 includes Robert Andrews, chairman and eight co-chairmen; Dalton Trumbo, Irving Brecher, Guy Endore, Howard Dimsdale, Joe Swerlin, Edwin Blum, Edward Hellscu and G. K. Williams. Executive committee members - at large are: Clifford

Odets, Julius and Philip Epstein, Helen Deutsch, Don Hartman, Sonya Levien and Paul Arliss.

Writers for Roosevelt is affiliated with the Hollywood Democratic Committee which recently helped to put Representative John Costello, Dies Committee member on the shelf. HDC is now working with the radio writers to set up a Radio for Roosevelt organization that will fight to keep that man in the White House for four more years.

ABIE'S IRISH ROSE

In a column titled A New Approach to the Treatment of Minorities on the Screen dated Aug. 2 we denounced the radio program Abie's Irish Rose as "cheap, insulting caricature." Since then the Writers War Board has come out against the show for "caricaturing the Jews and Irish." Although "affectionately motivated," Abie's Irish Rose "tends to accentuate religious and cultural differences," say the board.

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FIVE

53 SEP 23 1944

FLASHES AND CLOSEUPS

George Murphy will be the new president of the Screen Actors Guild. No opposition candidate having been named, his election is assured. He succeeds James Cagney. . . . Al Eben, whose acting career began as a garment worker in the original production of Pins and Needles will make his screen debut in one of the important roles in Counterattack, the Columbia film starring Paul Muni. . . . Eben also had prominent roles in the two stage editions of Meet the People.

POSTWAR MOVIE POLL

May G. Johnson, Chicago, Ill., wants Hollywood to show "the kind of homes Americans live in, the clothes that the great mass of Americans wear, their aspirations and ideals." She writes:

"Realism should be the basis and fundamental principle for all good motion pictures. Life portrayed in reality is more interesting than life as it is not.

"I have seldom seen idealized on the screen, the practical, apartment type of dwelling in which the great mass of us live. True, most of them are far from beautiful or even the ideal type of home but these are the facts. The home owners, too, own bungalows, the familiar type of tiny rooms with attic and basement and a small frontage of ground. But this is America! Not the palatial homes of the rich or the salaried executives who constitute the very small minority of our people."

Miss Johnson raises a fair question. The average home in a Holly-

wood film has 17 rooms, nine bedrooms, three baths, a superman pushbutton kitchen, knotty pine den with open fireplace and billiard table, outdoor barbecue bar and swimming pool, separate maid's quarters within easy reach of the master bedroom and a three-car garage. This is a description of a middle-class home. The houses of the rich are beyond description. The average English home, as James Hilton has pointed out is "about the size of Grand Central Station with the addition, of course, of 14th century architecture, portraits of ancestors and a tame butler."

It is time to do away with such needless extravagance in our films. America is not a Georgian Colonial mansion with elevator service to the penthouse but a house such as Earl Robinson and Lewis Allan describe in "The House I Live In"—"a plot of earth, a street, the grocer and the butcher and the people that I meet; the children in the playground, the faces that I see; all races, all religions, that's America to me." That's the America that's waiting to be discovered by Louis B. Mayer, Darryl Zanuck and Buddy de Sylva.

FILE

Studios Plan for Postwar

By MILDRED FLEMING

HOLLYWOOD. -- Both in the war and the postwar period, there are plenty of indications that the motion picture industry will continue to stand solidly behind their men in the service. It is reported that major producer-distributor companies and the large circuits are prepared to place every veteran who wants his job back. Warner's has a specific priority basis for returning veterans, also special token allowances for men in uniform. Other companies have pension plans, like Metro and RKO, which will apply to many returning. Servicemen's years in the armed services are computed for retirement funds as though they had not left their jobs.

AWARDS

Twentieth-Fox has a plan in operation for the granting of 25 or more writing fellowship awards for members of the armed services. Three have already been granted. The idea is that among the millions of men and women in uniform are those who with encouragement will contribute not only stories for the screen, but novels and plays for tomorrow. The awards provide financial support while writing, additional remuneration upon delivery, and aid from a special committee in securing publication of material. The awards are noncompetitive, on the basis of individual merit as revealed in the submitted outline of a book or play.

At a recent membership meeting, the Screen Publicists provided for a reduction in dues from \$100 per year to \$10 for all honorably discharged service men and women who join the Guild within six months after leaving the service, and this decision was retroactive to provide refunds to those who have already been received into the membership.

10/2/45

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amendment would make illegal any kind of union agreement on the theory that all union contracts by changing and continuing to change the conditions of employment, interfere with the rights of non-members.

* * * * *

Warner Brothers employees take care of their own. At a recent commemoration service for the 732 former studio workers who are now in the armed services, 732 present employees gave 732 pints of blood—a pint for each one of their old associates—in addition to all previous donations.

The Screen Office Employees Guild has sent out word to all members, and especially stewards, to help returning servicemen and women in checking their status and making sure they have been placed in the proper seniority brackets. A recent interpretation of the Selective Service Act recognizes the accumulation of seniority while absent in the armed services. Servicemen and women returning to their jobs after discharge are entitled to the same seniority bracket that they would have achieved had they not been away at all. Their interpretation is especially important to SOEG members because their contract has several clauses based on length of service with the company, and of particular importance in this connection is the seniority wage-scale.

NO. 12 WOULD KILL IT ALL

Under the proposed right-to-work constitutional amendment all such seniority provisions in union agreements would very likely become illegal, and this would work a great hardship and injustice on returning GIs. It is possible that this

Most studio spokesmen seem to be clear on the necessity of post-war film that do away with the distrust of racial minorities, and religious prejudices, and that promote good will among nations. Yet a disturbing announcement has been made that Cecil DeMille plans to produce Rurales and the report is that it will glamorize this Mexican police force of the Diaz regime in the spirit of the Texas Rangers.

As a matter of history, the Rurales were recruited from the lowest class of criminals but splendidly trained and equipped, and they were used by the reactionary Diaz regime (the Fascists of their time) to force the peasants off their land. Then large parcels of it were turned over to Diaz' followers. In the interests of goodwill between this country and the Mexican people, it is to be hoped that Rurales sticks close to historical fact.

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FIVE

'Lonesome Train' at Hollywood Bowl

HOLLYWOOD.—It is axiomatic that a vigorous people, possessing a common heritage and a common destiny, will find a musical expression worthy of that heritage and that destiny. The proof of that axiom was presented Friday (Aug. 25) evening in the Hollywood Bowl. The most significant aspects of the program were unquestionably the presentation of Earl Robinson's cantata *The Lonesome Train* and the appearance of a chorus consisting of workers from war plants in the Los Angeles area.

Four years ago Earl Robinson demonstrated in *The Ballad for Americans*, that it is possible to express in valid and lucid musical terms the great heart of the American people. In *The Lonesome Train* he has established that the Ballad was not a musical accident, but rather the forerunner of other and even more exciting examples of its type.

WAY AHEAD OF BALLAD

As in the Ballad, Robinson has utilized a harmonic and melodic idiom which is directly derived from the folk music of America. This choice is dictated by the nature of the text and by the composer's realistic approach to the content of the text. The journey of the "lonesome train" bearing Abraham Lincoln's body from Washington to his Illinois home town of Springfield which had a dramatic significance to every American: Union veteran, Copperhead, northern farmer, emancipated slave,



EARL ROBINSON

reactionary business man—and citizens of the year 1944.

Musically, the work is a decided advance over the Ballad. The harmonic structure is more incisive and more assured, the use of the orchestra more mature, and the interplay between narrative, solo voice, chorus and orchestra smooth and telling in effect. There is still a tendency toward certain obvious melodic constructions and there are moments when the texture becomes

thin, but these factors are forgotten in the total effect of the work.

In many ways as important as the composition itself was performance of the choral parts of this and other works on the program by a chorus of war workers. There was nothing amateurish about their contribution. The quality and responsiveness of the chorus left little to be desired. They amply demonstrated not only the need for more activities of this type, but the positive cultural rewards. Their work on the platform of the Bowl gives added importance and meaning to the work they do on the industrial front. And their performance indicated that groups such as these have long since passed the "experimental" stage.

Also heard on this important program were Morton Gould's strong orchestral *American Salute*, some uninspired excerpts from Lew Konstantin Knipper's Fourth Symphony, a fine Choral Fantasy on *A Mighty Fortress Is Our God* by Franz Waxman, Jerome Moross' *Biguine*, and, for some reason not clear to this reviewer, Richard Strauss' *Death and Transfiguration*.

Franz Waxman conducted with strength and competence.

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FILE

An Interview With Zoltan Korda

The Director of Counterattack

By MILDRED FLEMING

HOLLYWOOD. — "Enough people are trying to create misunderstanding (between the USA and the Soviet Union)—I would like to make a little understanding . . . as much as possible, but at least a little," and Zoltan Korda, nodded smiling, as though emphasizing this to himself and to us.

"To make an entertaining film that has something to say—yes, that is what I would like" Korda was speaking of his new assignment at Columbia Studios as director of Counterattack, which has to do with the dramatic struggle of Russian and German soldiers trapped in a cellar.

Though we had not met before, he talked as though to an old friend. Born in Turkeve, Hungary, educated in Budapest, this quiet man with the sensitive unlined face and graying hair speaks with a slight accent and carefully as though searching for the right word. Beyond his words, he conveys the sense and feeling of what he means. That seems to come from a great liking and a great understanding of people which envelops everyone about him.

We had caught him in the midst of a turmoil of conferences on the script, casting problems, screen-actors, and all the other complicated details of preparing for an early production, but he was as calm and unhurried as though there were nothing more important.

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OPINION CHANGED

"Of course public opinion has changed. No one can close his eyes to what the Russians have done in the war." Often his words fall into a kind of unconscious rhythm. "No one can say 'They will stop at the Polish border.' They didn't stop at the Polish border. Maybe now they



Partisan General Fyodor Kovpak, known to his followers as Grandpa, pauses to have his picture taken by one of the 18 parachute cameramen who lived with partisan units for months recording actual operations for the new Soviet documentary, *People's Avengers*, now at the City Thea-

say 'They will stop at the Prussian border—after two miles.' Maybe they will," he smiled wisely, "but it doesn't look like it to me."

"I am delighted that by some chance this picture fell into my hands. I want to show the Russian of today—as human beings reacting as Americans would in the same situation—not those bewhiskered Bolsheviks of old-fashioned musicals," and he chuckled at the memory.

He went on to say that the portrayals of the seven Germans in Counterattack would be, not as unrecognizable beasts, but rather like the pretty German officer in Sahara who had such silly illogical and bad ideas but who could not be changed, and whose counterparts can be recognized as Fascists wherever they are found. He described the play as a character-study which afforded a wonderful opportunity for an actor like Paul Muni, who is to play the leading role of the Russian soldier Kulkov.

On the matter of technique, Mr. Korda made some pointed observations growing out of his work in every branch of the industry here and abroad, as cameraman, film editor, writer, director, producer.

"When you are some kind of a director, that (technique) must be part of you—you must not be conscious of it and neither must the audience. For the audience, a film should be an adventure—they should be able to travel to a land where they have never been. I would not destroy the imagination of the audience, but the film should lead

them with a story-telling . . . indirectly . . . letting them see . . . letting the surroundings develop the character . . . Realism—a little on the grotesque side—that is what I would like for Counterattack."

He summed up what his idea of a good film should be in a very simple but all-inclusive definition: "When the idea, the actors, writing, photography and direction covers everything so well that it looks real to the audience and he feels like part of the story and he is not conscious of camera-angles and so forth, you have achieved in a certain kind of film-making, what you should achieve."

GOOD SCRIPT FIRST

"Now, I want to say this (the more earnest he becomes, the more carefully he chooses his words, and the more slowly he speaks)—the most important thing is a good script. Yes, that is it," he nodded. "I want to pay a great tribute to John Howard Lawson, who wrote the script on Sahara and is doing this one, too. A good script gives you what is necessary to make a good picture. A bad script—" he shook his head, "if you get a good picture, it is just luck."

Other pictures with which Zoltan Korda has been associated as director or producer are Sahara, Jungle Book, Drums, Elephant Boy, Sanders of the River, Thief of Bagdad.

The modesty so characteristic of Korda was shown in the fact that no picture of him was available except one from Sahara taken in such a big desert helmet that it showed only his chin.

FILE

World Film Exchange Is Needed for Postwar

By MILDRED F. FLEMING

HOLLYWOOD. Fan-mail from France is arriving at Hollywood studios again! It is like the promise of spring—the first robin—when letters from French boys and girls again reach American movie stars. And we know that more and more people over there are returning to normal living as the Allied armies push through France and the other Nazi-dominated countries.

"We must not forget that the pictures we are making today may play to audiences that have seen the end of the war," declared Jack Warner in a fine speech recently at the war activities committee luncheon.

"It is urgent that we think carefully about the kind of pictures we will be releasing to the world at that time," he said. "I am sure that every motion picture producer agrees that the motion picture with its great potential power to do good must not be content with entertainment alone. I know that in 10 years after the war just as during the war our total product will include many pictures that will carry the great truths of our times."

After stressing what an important part the motion picture has fulfilled in the life of our nation at war, he warned: "But it will mean very little for the future if we do not now resolve for the postwar years ahead 'Wherever there is an American motion picture, there you have a force for freedom and the principles for which our men and women have fought and die.'"

THESE WILL HELP

Pictures with themes such as Medal for Benny, March of Times, Americans All, The Negro Soldier hitting at racial and religious discrimination, shorts of the war activities committee of the problems of rehabilitation of returning wounded soldiers, world peace through world trade, postwar employment etcetra, will help to bring about the sort of "world in which our children and their children can know the security of peace and freedom," as Mr. Warner said.

Irving Hoffman, columnist for The Hollywood Reporter, has also warned "what Frenchmen year after next will tolerate Hollywood pictures that identify countrymen by a waxed mustache or by sputterings and gesticulations? The Chinese people who have fought these many unswerving years for democracy do not want films in which they appear as benign servants or comic laundrymen. Negroes have for years been caricatured blatantly or subtly in Americans films—this is the worst single distortion that the industry needs to eliminate." As a matter of good business he advocates a policy for the entire industry based on an awareness of simple human dignity and worth.

THERE'LL BE FIGHTS

However, there is looming up a serious, contradiction in Hollywood thinking as far as the postwar world is concerned. This contradiction could bring about the very chaos which these Hollywood exponents seek to eliminate through the content of films.

Wilkerson of The Hollywood Reporter devotes a lot of space to an article beginning "There's going to be a knockdown and drag-'em-out fight for the major playing time in countries that are now being liberated by the Allies. . . With all three (U. S. A., England, Russia) hustling for the same end, there is going to be a battle." Although we have the greatest percentage of screen entertainment ready to show now, he predicts that things will change as time goes on and British and Russian studios again get into full swing.

Samuel Goldwyn, in a letter to The Hollywood Reporter defending the rights of the independent producers against the unfair trade practices of the monopolies, points out how tough it is going to be for Hollywood to keep world film leadership in the postwar period. He warns of "the impending world competition pointed at the American industry from foreign countries soon to enter the arena after the war's conclusion."

TRADE AGREEMENTS

As a major independent Goldwyn undoubtedly has his problems. Also we are grateful to Goldwyn for some of the fine pictures that he has made. The Washington Soviet Embassy reports that along with Battle of Russia and other American films, North Star is playing to crowded houses in Novosibirsk, Tomsk, Stalinsk and other cities as well as rural villages in remote parts of Siberia. Fifty thousand persons saw North Star in 20 days at one theatre.

However, if Goldwyn and other producers do not carry this good will content of their films over into business relations with the rest of the world, what the pictures will have to say will largely lose their effect. A battle for world business supremacy would mean another world war in the making. Only some sort of basic trade agreements which will permit the development of the film industry and other business enterprises in all parts of the world can be the solution and assurance of that "world in which our children and their children can know the security of peace and freedom."

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Hollywood Unions Get Together

By MILDRED FLEMING

HOLLYWOOD.—Despite the action of the AFL over-all committee in dropping its endorsements of congressional candidates Ned Kelly and Hal Styles, there is a general tendency toward unions making a common cause with each other in uniting for political action and economic reasons. Musicians Local 47 has gone into the Hollywood Conference of Guilds and Unions, which was set up at the time of the meeting held to X-ray the Motion Picture Alliance. . . . The art directors are favoring a semi-autonomous merger with Painters Local 1421 of the Set Designers, Illustrators and Decorators. That is after several years of going it alone. . . . This increasing understanding and cooperation among unions is expressing itself in a revival of interest in a central union and guild headquarters in Hollywood.

The cameramen are not satisfied with the pact drafted in New York

with producers. Hearings have been held on the dispute before the Department of Labor conciliator, and the evidence is now in Washington.

The Screen Office Employees Guild has been successful in its efforts to have the War Labor Board set up separate brackets for clerical workers in employed in the motion picture industry. The wage-scale within the industry has always been higher, and the S.O.E.G. made the point that to put into effect the existing wage-scale outside would mean an injustice to industry workers.

Notice of arbitration has been sent out by William Pomerance, business representative of the Screen Cartoonists Guild following a WLB order giving Walt Disney permission to pay approximately \$10,000 to about 400 guild members in holiday pay for last Christmas and New Years. Notices went to Schlessinger, Screen Gems, Metro, Lance, and George Pal. The point to be arbitrated is whether other plants should be bound by this ruling.

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Workers in all the arts and crafts will be involved in the making of the 11 short subjects and 15 news-reel bulletins decided upon by the War Activities Committee heads and officials of the OWI subject-material to be presented include the problems of returning wounded soldiers, an explanation of lend-lease, the nation's progress on international relations, relief and rehabilitation (UNRRA), world peace through world trade and postwar employment.

ACT, as the ~~Affiliated Committee~~ for Television, is known, has been living up to its name. The program of this group of top Hollywood groups includes a workshop for putting "live" shows on the air, courses of instruction, research, and a library, an informational newsletter, and a survey of economic problems. Acting guilds are screen-directors, cameramen, film editors, screen cartoonists, screenwriters, radio-writers and directors. They are looking into the future, getting ready for the postwar world and a better one.

2

Stars Lead Coast Dem. Committee

HOLLYWOOD — (FP) — Two personalities of the films, unionists all, are at the helm of the potent Hollywood Democratic Committee following its first major membership meeting since the primaries it helped so much to win for labor-indorsed candidates.

Rex Ingram, eminent Negro actor and member of Screen Actors Guild (AFL), read returns of the secret ballot which gave the committee chairmanship to author Marc Connelly.

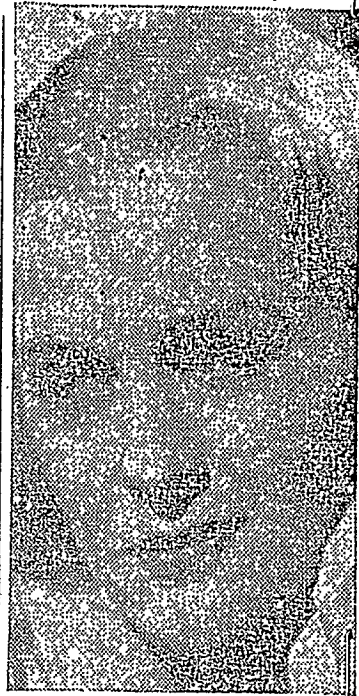
Vice presidencies went to Director John Cromwell of Screen Directors Guild (unaffiliated), Actor-dancer Gene Kelly of SAG and Composer E. Y. (Yip) Harburg, American Society of Composers, Authors & Publishers. New secretary is Norval Crutcher, business agent of Film Technicians Local, Intl. Alliance of Theatrical Stage Employees (AFL). Handsome Albert Dekker, SAG member and candidate for the state assembly, is treasurer.

The executive board includes

Olivia de Havilland, Virginia Bruce, Rita Hayworth, Miriam Hopkins and Actors Franchot Tone, John Garfield, Orson Welles, all SAG members; Composer Jerome Kern, famed for Old Man River; Writer-Producer Sidney Buchman of Screen Writers Guild (unaffiliated); Bandmaster-Composer Duke Ellington, American Federation of Musicians (AFL) and Business Agent William Fomerance of Screen Cartoonists Guild (AFL).

Blonde Actress Gloria Stuart, reporting her impressions as a delegate to the Democratic National Convention told HDC members: "Truman's nomination was no accident! It was necessary to find a candidate who could reconcile all sections of the party in order to dodge the deadly collision the reactionaries hoped for.

"Truman's voting record is as good as any. He has served the people's interests as head of the Truman investigating committee. We can receive him with warmth in our hearts."



GLORIA STUART

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FILE

Hollywood Report

Labor Facts Sent to Servicemen

By MILDRED FLEMING

Report From Hollywood is one of the most interesting recent projects to come out of Hollywood—sheet put out by the Motion Picture Political Action Committee and designed to tell the truth about the union situation with facts. The first issue was sent to 1,500 union members in the armed services, in the expectation that it will be passed on to their buddies and counteract the distorted anti-labor propaganda of the defeatists which has been reaching our soldiers. As news from Hollywood, it will undoubtedly get a great spread and receive the interest it deserves.

Another outstanding contribution recently made by Hollywood to the national political scene was in the making of Hell-Bent for Election—the technicolor cartoon produced by the United Automobile Workers for the Democratic national convention. Credits go to Chuck Jones for directing, Jack Schwartz for the designing, Robert Lees did the writing, and the music is Earl Robinson's and the lyrics were done by Yip Harburg. It puts over labor's responsibility in the coming elections with plenty of punch and humor, and those who see it will go away singing the hit song, "Here's the way to win the war, win the war, win the war . . . you gotta get out and vote!"

Proving how versatile actors are, George Murphy, in between pictures at RKO, is writing Hollywood Handbook, autobiographical experiences of himself and his friends with a humorous slant, intended as a guide to beginners—George Sanders is writing a book called Crime On My Hands—and Bob Hope's book is on the stands. Hope's book is the story of his travels to the fighting fronts, and the significance of the title, I Never Left Home, is that wherever he went, it was always home to him because the American soldiers were there.

Lee Tracy, an old screen favorite who was a captain in the Army with a two-year record, is now coming back on the screen in Betrayal.



EARL ROBINSON

From the East, which has to do with Japanese espionage in this country leading up to Pearl Harbor. It is to be hoped that Betrayal From the East will not stir up any false race prejudices against loyal Japanese Americans. Lee

Tracy will be remembered for his roles in Dinner at Eight, The Spellbinder and Millionaire in Prison.

Paramount Studios over a period of several months have been running a series of documentary films, produced by the various branches of the armed services. There has been a showing at least once a month, with the civilian writers invited through the Hollywood Writers' Mobilization to see and discuss the film with the collaboration grew out of the seminars of the Writers' Congress, where for the first time film producing units of the armed services got together with civilian workers.

The Arthur Ripley Productions, who made Voice in the Wind, are going to follow up their initial success with a picturization of the Thomas Wolfe book, Look Homeward, Angel, which is likewise to be a very modest production employing new techniques and new ideas. Their determination to explore and experiment in the field of motion pictures is a healthy sign, and the results they achieve will probably be of benefit to the whole industry.

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FILE



A gripping scene in the motion picture, "Wilson" which opened in New York this week. Sen. Lodge (Sir Cedric Hardwicke), head of the Senate Foreign Relations Committee, tells the President: "I, too, have my ideals and one of them is peace. But a realistic peace that we can surely maintain." Wilson (Alexander Knox) replies: "America has but two choices, gentlemen, it must accept a League of Nations or it must live with a gun in its hand."

Wilson Film Wins Critics' Acclaim, Draws Sniping from Dewey Camp

By DAVID PLATT

Now that the New York film critics have expressed themselves in no uncertain terms in favor of the Wilson film, the editorial writers are beginning to have their say. In some cases the editorials differ strongly with the film reviews. The World-Telegram is a case in point.

Yesterday's editorial blast against the picture in that paper contradicted movie reviewer Alton Cook's claim that the film may well serve as a model for the makers of the "current cycle of films." The World-Telegram editorial referred to the picture sarcastically as a campaign document for Roosevelt, a film that "should be effective New Deal propaganda for the present generation of voters which never knew much about the Wilson era, will never detect the elisions, the omissions, and the distortions by which the characters of Woodrow Wilson has been so adroitly modeled into the image of Franklin Roosevelt."

This is the attitude that will doubtless be taken by all the die-hard reactionaries in the Hoover-Dewey camp.

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in the art of bringing the past to life by throwing the brilliant light of the present on it. Bosley Crowther of the Times said "the picture should inspire millions of people throughout this land to renewed appreciation of its subject's ideals and especially of his trials, which may be ours."

Charles Wyer of the Sun called it a powerful film biography" and a "considerable emotional experience," although "some will see" in the episode of the fight in the Senate, "propaganda in support of groups who are bound to come to the fore when the next peace is decided."

Kate Cameron gave it four stars in the Daily News and urged every American who can to see it. The controversial aspects have been handled in a "judicial manner," she said. "The present administration is no more favored than the party opposed to it." But according to John T. McManus, PM film critic, the Daily News-Washington Times-Herald axis "has already attacked it sight unseen as fourth term propaganda."

The Wilson film is "without question the most important motion picture of its time," said McManus. "With the nation once more on the threshold of choice between isolationism and true world cooperation, between private initiative and continued rehabilitation of democracy, between a universal dominion of right and niggardly self-interest and blind political vengefulness, it is difficult to imagine a more significant and compelling lesson from our own past than that contained in the tragic story of the defeat of Wilson idealism by the Republican Party of 25 years ago." PM supporter McManus the following day with eight full pages of text and pictures, including two editorials.

Howard Barnes gave it a superb send-off in the Herald Tribune. It's a "challenging segment of American history. . . constructed with great honesty and imagination. . . History played straight is something that Hollywood rarely does. . . Wilson should convince producers that it pays dividends."

Rose Pelwick of the Hearst Journal-American called it picture making at its best. She liked it all the better because "it does not take sides and it does not editorialize" but presents facts. But the movie critic of the Hearst Daily Mirror, who also went overboard on the film, said it had "considerable propaganda" in it. He wondered "whether it was smart or politic to issue the film during an election campaign in which some parallels may be found is a question to be answered only by time and wiser heads than those which sit on a movie critic's neck." Believe his boss may be preparing an editorial on the subject that will satisfy him on that score.

But despite differences among the movie critics as to the meaning and effect of the Wilson film, there is unanimity—with one exception—that the film is a great cinematic achievement, one that will influence the production of historical films for years to come.

N. Y. POST SPLIT

On the other hand the New York Post editorial writer liked the film much more than Archer Winsten, its movie critic. Winsten found it "disappointing both as entertainment and as hard-hitting education for the problems that are to come before us again." He said it "exaggerates the current Hollywood mania for overwhelming production values." It did not "dig deeply into the conflicts involved." He urged those who feared the picture as "potent fourth-term propaganda" not to agitate themselves.

The Post editorial writer brought him down to earth with this sizzling evaluation of the picture:

"Wilson's story is not ended yet. It is kept fresh by the excellent job Alexander Knox—something of a newcomer as a movie star—does as the president. The picture makes clear Wilson was not a lonely, slightly cracked idealist. He rose to power as the mouthpiece of the hopes of the great mass of the American people. Above all the American people realize that in the words of Knox's Wilson, 'the isolation of America is over, for peace or for war.'"

He added force to his point by mentioning that on the same day that the movie Wilson opened in New York, the people of Missouri won a smashing victory over isolationist Senator Bennett Champ Clark.

The majority of the film reviewers praised the film as a commanding screen biography, a milestone

in the art of bringing the past to life by throwing the brilliant light of the present on it. Bosley Crowther of the Times said "the picture should inspire millions of people throughout this land to renewed appreciation of its subject's ideals and especially of his trials, which may be ours."

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Film Front

A New Approach to the Treatment
Of Minorities in the Movies

By David Platt

I think we can all agree that one of the main tasks facing Hollywood in the coming period is the honest portrayal without prejudice, of religious, racial, national minority and other folk cultural groups.

It is high time the movies showed that Negroes are not only great dancers and singers, but are active in every walk of life and lead in some fields. It is time to show that the Catholic Church is not the only church in America, broadening the art of the screen to include Baptists, Methodists, Presbyterians, Lutherans, Jews, Swedenborgians, Freethinkers and atheists as well as Catholics, showing their relation to each other and to the people as a whole in the struggle for a better life.



It is time to challenge the movie cliché that the west has not changed since Mark Twain's day and that the American cowboy is a lone-wolf without family ties who spends 24 hours a day gunning for rustlers on a trick horse called Pinto or Old Paint.

It is time to outlaw the screen myth that the Irish are "quarrelsome beer drinkers" and that the Spanish speaking people are either doltish ranch-hands, horse thieves or foolish lovers and gigolos. It is time that the cheap, insulting caricature of Abie's Irish Rose and The Goldbergs gave way on the air and on the screen to dignified portrayals of the Jewish people. Columbia's *None Shall Escape* which had a heroic Rabbi honestly representing the Jewish peoples of the world was a good beginning.

FRESH APPROACH

There's a new approach to the Jew on the screen in the Warner Bros. movie *Mr. Skeffington*, writes Sgt. N. P. of Boston to Film Front. There's a lot of truth in what he says. I give you his letter in full. I think it throws light on the whole question of how minorities could be successfully handled in the movies:

"Something new and important has happened in the movies and I would like to discuss it with you.

In the past we have had the comic Jew, portrayed by the dialect comedians Smith and Dale, the pathetic Jew of George E. Stone, or the comic-pathetic Jew of Harry Green. In recent years Hollywood has discarded these chauvinistic portrayals and we have seen Jews depicted sympathetically, even heroically, like the rabbi in *None Shall Escape*, Job Skeffington in the Warner film, *Greenie in The Purple Heart*.

"With *Mr. Skeffington*, Hollywood has reached a new height of maturity. Job Skeffington (Claude Rains) is neither heroic nor comic. He is a complicated person who faces very human problems. And he happens to be Jewish. He might have been Polish, Italian or Irish, without affecting the theme of the picture. For the first time, a Jew is portrayed on the screen in situations not specifically "Jewish," but general; whose part could be acted by any good actor, not necessarily a George E. Stone or a Sam Levene.

"This is as different from previous screen portrayals as *The North Star* from *Ninotchka*. Not merely a better approach to a people, but one on a completely different, higher level. Hollywood, in recognizing that a Jew can look, talk and act like anybody else, without a special set of mannerisms, has hit upon the attitude that is the most valid and potent weapon against anti-Semitism.

AMERICAN TRADITION

"America's great tradition is that of the melting-pot. How seldom that has been seriously reflected in the movies, with their stereotyped and meaningless parade of screen protagonists named Smith, Jones, etc.

"Wouldn't it be good to see the leading characters of movie, be they aviators, farmers, executives or war workers named, say Krystin-

ski or Baumer or Pascarelli or Schreiber? Americans all, reflecting in their names the diverse national strains that have made America complex and great.

"And now can't we look forward to movies where the protagonist, facing human problems involved in human situations, 'happens' to be a Negro? It is being done on the stage: witness *Othello* and *Anna Lucasta*. On the screen it would reach the millions with its implicit but powerful message of racial equality. And far from being artificial growth, it would mirror the giant advances made by the Negro people during the war.

"Pictures like *Mr. Skeffington*, I think, give us this hope. This advance on Hollywood's part is a vindication of the positive approach to the movies taken by thinking people. Papers like the *Daily Worker* and columnists like you, Dave, are leaders in this progressive attitude—so long life to both of you and best wishes."

(Anyone like to take the floor to enlarge on this provocative letter by Sgt. N. P.?)

This is a clipping from
page 11 of the

DAILY WORKER

Date 8-2-44
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T. J. [unclear]

10/2/45 SPS/cic

McManus

Speaking of MOVIES

To Fascist Measure

Exhibit A today is RKO-Radio Pictures, just winding up its annual sales convention this week at the Waldorf-Astoria.

The exhibit may be marked for identification in several ways.

¶ It is the studio which kicked out Orson Welles and his outfit with the famous exit line: "We ain't got no time for no art."

¶ It is, on the other hand, the studio which presented the superlative Dudley Nichols-Jean Renoir war film, *This Land Is Mine*. It also presented *The North Star*, *The Fallen Sparrow*, *The Iron Major*, *Tender Comrade*, *Marine Raiders* and a couple of minor items, giving the war and its issues their ration of attention throughout the 1943-44 season.

Most recently, however, it has accepted the unique and unenviable stigma of being the only American film company willing and anxious to distribute fascist-made films in the U. S. A. It is distributing (or trying to distribute) the Franco-made Spanish film, *Goyescas*; in the U. S. A. as tribute for the privilege of distributing its Hollywood product in fascist Spain. *Goyescas* is the film Winchell attacked on the radio Sunday night.

~ Apart from a mounting indigna-

tion and disgust with this sort of trading with the enemy's agents, there has also been a growing concern over how such a reciprocal agreement with a fascist country might affect a Hollywood studio's own production quality. Obviously, anti-fascist films would be permitted no market in a fascist land. Obviously, too, no business-like Hollywood studio can afford to produce films for export only. The inescapable conclusion therefore is that all its product must be acceptable to all its market, which logically means an end to anti-fascist film-making by studios aiming to trade with fascists.

Now let's turn to the RKO-Radio's production plans for 1944-45, just announced by the company's heads, N. Peter Rathvon, Ned Exton and Charles W. Koerner (the "no time for no art" production chief). They call it the most ambitious ever undertaken in the company's history.

It promises 50 or more feature-length films, "escapist and comedy themes" predominating. The list ranges alphabetically from *Albany Night Boat* ("a showboat romance of the 50s") to *Woman in the Window* (blackmail) and *The Wonder Man* (Bob Hope).

With but a single exception, as far as I can find by reading all the plot digests, there is not one film

planned dealing with the war or the postwar. The exception is a picture planned by the maker of *Hiller's Children* to be called *The Master Race*, which will seek to outguess German militarist plans for World War II.

Among the rest there are "prestige pictures," to be sure. No big-time studio is ever without one or two. RKO's will be the Dudley Nichols-Jean Renoir *Elizabeth Kenny*, about the famous Australian pioneer in infantile paralysis cure, and Lloyd Douglas's *The Robe*. There will also be a Bing Crosby picture, a Ginger Rogers picture and a Jean Arthur picture, none of them about anything in particular; a film introducing the Mexican favorite, Cantinflas, to U. S. audiences; and Gypsy Rose Lee as *The Belle of the Yukon*.

Otherwise, for the great burden of the way, the going will be intrigue, bang-bang and Technicolor kisses, the same-old messy misrepresentation of America and its tastes that characterized most Hollywood film production in the prewar years.

Audiences seeing RKO films in fascist lands like Spain will see and hear nothing disturbing from RKO. U. S. audiences, on the other hand, will have available their usual inspiration from the likes of *Tarzan*, *Among the Amazons*.

-JOHN T. MC MANUS

INDEXED

NOT RECORDED

87 AUG 9 1944

This is a clipping from page _____ of _____

Date 7-28-44
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0 Motion Pictures Industry

7/19

[Signature]

Film Front

Dragon Seed — a Magnificent
Film of China at War

By David Platt

*Dragon Seed (MGM) with Walter Huston, Aline MacMahon and Katharine Hepburn is a magnificent and intelligent film of the new China. It is well produced and directed, beautifully written and acted. Our finest tribute to China.

It's a much deeper, richer and more truthful film than MGM's Good Earth with Paul Muni and Luise Rainer. There is no comparing the Chinese locust with the Japanese pest.

Dragon Seed is the story of China's awakening. Old and new China overrun by humanity's most deadly plague, aided and abetted by Chinese traitors. The story of Japanese cruelty to women and children — stories that will be passed on from generation to generation and never forgotten. Chinese heroism that will be immortalized in the legends of tomorrow.

Dragon Seed tells how the people of North China changed over from peace to war. It tells how Ling Tan (Walter Huston) an old and well to do and wise farmer who hated war and killing, set out to make the best of a bad situation when the Japanese came, only to discover that he was confronted with heartless beasts not men.

It tells how this wonderful old man changed from a pacifist to an active fighter for freedom and for China, and how he turned green when he shot his first Japanese but came to see that it had to be done and scorched his fields and got others to scorch theirs, to keep the invader from growing fat, and went off to the hills to join the avenging guerilla armies.

NEW CHINESE WOMAN

Dragon Seed tells of Jade (Katharine Hepburn) the new Chinese woman who has learned to read and has a hunger for knowledge and has broken completely with the past and demands books and wants more from her husband than embraces; wants her child to grow up with his eyes opened, wants his teacher to be a man whose eyes have been open-

It tells of Wu Lien (Akim Tamiroff) the boot-licking merchant Quisling who loved his cash-box more than his country, who bowed and scraped before the Japanese and lost the respect of his closest friends and relatives and felt deeply the bitter isolation of his life before dying wretchedly and deservedly at the hands of his brutal masters.

There are many, many other things in Dragon Seed worth mentioning. For one, there's the poisoning of the Japanese staff by the Courageous Jade, a wonderfully satisfying and brilliantly dramatic sequence. In another stirring scene, a group of Chinese students are shown breaking into Wu Lien's store, seizing his Japanese goods and destroying them in the streets as a warning to traitors.

CHINESE HEROISM

Above all there's the scene of refugees choking the road past Ling Tang's farm, followed by workers carrying different burdens, carrying whole factories on their backs, moving the machinery for making war hundreds of miles into the interior. "These are not like the others," Ling Tang observes to his son. "They seem to have a plan." Yes, they have a plan. That is why they sing as they march.

Dragon Seed is rich in performances. Katharine Hepburn as Jade, Walter Huston as Ling Tang and Aline MacMahon as Ling's wife, create warm and human and unforgettable characters, through whom, China will become more understandable to millions of Americans. Yes, Dragon Seed brings China as close to America as New York to Brooklyn. It contributes solid understanding to American-Chinese friendship. With such films as this Hollywood need not fear being left out of the world market when the war is won.

There were many Chinese in the Music Hall audience weeping because for once a Hollywood film said honest things about their beloved country, said them with dignity.

FILE



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3/1/74-A
AUG 5 1944

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DAILY WORKER

Date 7-22-44
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FIVE

61 AUG 11 1944

Film Front

'Theatre Wing' Head
Makes a Mis-Step

By David Platt

I see that the American Theatre Wing which runs the Stage Door Canteen is working closely with the National Conference of Christians and Jews and doing a splendid job of helping to break down racial antipathies in the armed forces.

I would like to see the Theatre



Wing do a similar job to stop the spread of stupid or malicious jokes at the expense of organized labor by entertainers at USO clubs. Anita Baron, who, up to a few weeks ago was a Junior Hostess at the Jewish Welfare Board, USO Club, Brooklyn, tells me that she was greatly disturbed a short time ago to find an entertainer by the name of Jimmy McGarry do some skits under the general title "Impressions of speakers on Union Square," in which "workers were presented in a ridiculous light, such as drunk, stupid, with foreign accents, etc."

Miss Baron said that Jimmy McGarry is himself a trade unionist and should know better than to "lampoon labor leaders" in front of servicemen with "unknown opinions about organized labor." She protested these Peglerized skits on labor in a letter to Antoinette Perry, Chairman of the Board of the American Theatre Wing, pointing out that "the actor in question meant no harm" but that he should be made to see the dangers of his stupid performance.

FREE SPEECH CRY

Miss Perry, instead of agreeing that labor-baiting in any form is a serious offense and should be curbed along with Jew-baiting and Jim Crow, politely informed her Junior Hostess by letter that she failed to see how anyone could be hurt by such innocent entertainment at the expense of labor and the foreign born.

"The American Theatre Wing," Miss Perry wrote "is composed of the whole entertainment world and we are definitely against censorship and believe in freedom of speech. Any sincere comedy cannot hurt a banker, union member, an artist or a ditch-digger. If it is stupid comedy it can't hurt them either—it can only hurt the author. The members of the entertainment world are against censorship and we are all union members."

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91 JUL 21 1944

EX-50

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FALSE ISSUES

Miss Perry is here using 'freedom of speech' to defend the right of anyone to cry fire in a crowded auditorium to create a panic. Freedom of speech does not mean that a man may get up in a war plant and denounce the workers who are producing for victory. It was not meant for escaped inmates of insane asylums or crackpot fascists preaching anti-Semitism on street corners. The cry of free speech is false when it is raised to justify the rantings of a Lizzie Dilling.

There are laws against sedition. And it is not censorship in the common sense of the word but an act in the public welfare to prohibit a performance that strikes at the heart of our democratic way of life and stands to injure large numbers of people.

The anti-labor skits of Mr. McGarry fall into the category of actions that breed distrust and disunity and harm the war effort. No self-respecting unionist would justify such a performance on the ground of free speech. It is shocking that the Chairman of the Board of the American Theatre Wing who declares herself a unionist, can take such a thoughtless position on such a vital issue. There must be others on the board who see the importance of breaking down labor as well as racial animosities in the armed forces and will do something about it before it gets out of hand. They can start by examining all USO shows for offensive material.

THE CRACKPOT FRINGE

Birds of a feather flock together. . . This week's New Leader carries a malicious red-baiting piece by James Kevin McGuinness, Chairman of the Executive Committee of the Motion Picture Alliance. . . . McGuinness red-baits Charlie Chaplin, Orson Welles, Walter Wanger, Dudley Nichols, the Screen Writers Guild and the 16 other Hollywood guilds and unions which recently characterized the MPA as a "subversive and dangerous organization which comforts the enemy" . . .

Here's further proof that the MPA has entrenched itself among the most vicious elements in American life: Rupert Hughes, a member of the MPA Executive Committee has a scurrilous anti-Soviet article in the current issue of Gerald L. K. Smith's ku-klux sheet The Cross and The Flag.

By David Platt

The Hollywood Democratic Committee has hit upon an ingenious weapon against office-holders who put their own selfish interests ahead of the war effort. This weapon is the one-minute streamlined radio skit.

It was first used in the California primaries a few weeks ago and had a lot to do with the retirement of Representative John M. Costello (D. Calif.) to private life.

In a speech in the House the other day, the Dies Committee Congressman explained that his smashing defeat at the hands of Hal Styles, his pro-Roosevelt opponent, was due largely to these terrific one-minute spot shows on the air. "They're dynamite," he told his colleagues. Dynamite is right. Here's a sample skit, judge for yourself:

(It begins with the playing of a phonograph record.)

Record: I was absent. I was absent. I was absent. I was absent.

Woman: Good heavens! Stop that record! It must be broken. No one could be absent that many times.

Announcer: Oh, yes. Congressman Costello actually was. He holds the congressional record for absenteeism. On 20 vital issues, Costello was absent 11 times. You pay him \$10,000 a year and Costello is the champion absentee in America. He is the original little man who wasn't there!

Record: I was absent. I was absent. I was absent. I was absent.

Woman: Stop it. I can't stand it.

Announcer: The only way to stop Costello's record is to vote for Hal Styles on May 16. Hal Styles will support our commander-in-chief. Back the boys' bullets with your ballot. Vote for Hal Styles.

Very effective, is it not? Here's another one along the same lines:

Record: What a record. What a record. What a record.

A Guy: Hey, buddy! That needle is stuck!

Announcer: Nothing wrong with the needle mister. If you live in the 20th congressional district, you're the one who's stuck . . . with your congressman's record. . . .

Record: What a record, what a record, what a record. . . .

And this one:

Record: I vote no. I vote no. I vote no.

Woman: Please, turn that broken record off!

Announcer: Not a broken record,

madam. Just the voting record of Congressman John M. Costello. On the Federal Ballot for soldiers, he voted—

Record: I vote no.

Announcer: On lend-lease to our fighting allies—

Record: I vote no.

Announcer: On maintaining subsidies to keep prices down—

Record: I vote no.

And so on until the full record of Costello is bared.

These swell radio recordings speak well for the Hollywood Democratic Committee and the progressive writers, actors, artists, musicians and laymen grouped around it. We recommend this staccato electioneering technique to the rest of the country as a modernized method of fighting the robot-minded men of the Hoover-Dewey camp.

GOOD NEWS

Columbia Studios are putting Counterattack—the Red Army play into production in August. The script by John Howard Lawson will be directed by Zoltan Korda. . . . Frances Farmer is well again and planning a comeback in pictures. . . . A 40-minute color movie of the fighting on Saipan will be out soon. . . . Nazi films are being boycotted in Switzerland. . . . The fight against Jimcrow has been taken up by the Emergency Entertainment Industry Committee. . . . Radio writers, announcers, screen writers, actors, directors, producers, legitimate theater workers and allied groups will soon be asked to sign a pledge to cooperate in the elimination of anti-Negro material from plays, movies and radio programs as well as help put an end to discrimination, especially in the music field, and Jimcrow practices wherever they exist. The committee drafting this pledge for the amusement industry includes Edward Chodorov, author of Decision, Peter Lyon, vice-president, Radio Writers Guild and John C. Turner of the NBC script department.

THE FUND DRIVE

Previously reported	\$61
Crispus Attucks Club	
Arverne, L. I.	8
O. A., New York	1
H. Lerner, Brooklyn	2
Nellie Keen, Bethlehem	1
Total	\$73

FILE

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31 JUL 25 1944

FILE

Famous Actress in The Master Race

Helene Thimig, widow of Max Reinhardt, will have an important role in The Master Race, the Edward A. Golden production for RKO Radio release. Known as the Ethel Barrymore of Europe, Miss Thimig was prominently identified with the famed Salzburg Festival and other theatrical activities of her late husband in Europe.

INDEXED

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JUL 6 1944

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This is a clipping from
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DAILY WORKER

Date June 30, 1944
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FIVE

61 JUL 12 1944

Film Front

Tender Comrade (RKO) Is
A Fine Home-Front Movie

By David Platt

I am sorry that my colleague Frank Antico did not care for Dalton Trumbo's home-front film *Tender Comrade* with Ginger Rogers, Ruth Hussey and Mady Christians. I saw

it the other day and thought it was an excellent contribution to the war effort, a bit corny in spots, but on the whole, honest and outspoken and full of understanding as to why we fight. If there has been a better movie of the home front I haven't seen it.

DEMOCRACY IN ACTION

I liked the comradely spirit of the soldiers' wives—all defense plant workers—who pooled their resources, gave up their small apartments and took a big house for themselves and decided each question as it came along by majority vote. It worked out well. I liked Mady Christians as the German anti-fascist housekeeper who saw democracy murdered in her own country and is now doing her bit to defend America from the international black-market gang. A patriotic woman of 1944, she has nothing but disgust for the hoarder and the black-marketeer and looks upon her job of keeping house for this group of war workers as her contribution to victory.

I liked Ginger Rogers as Jo who grew up when her husband went overseas, bore his son, helped some of the other women to understand more clearly why their men are fighting in foreign lands.

A DRAMATIC EPISODE

I liked the whole thrilling sequence on the connection between rationing and the fighting overseas which the movie critic of the defeatist N. Y. Daily News found distasteful. This is the scene where Jo dramatically tells Barbara (Ruth Hussey), a misguided war wife, that her talk about being pushed around by the government at home while "our guys are out fighting in countries they never even heard of" comes "straight from Berlin." The dialogue between Barbara and Jo in this instructive sequence is worth quoting in full...



Barbara: Rationing? Sure, I'll hold still for it because I have to. But I'm not going to run around like a moonfaced Pollyanna saying, I like it... This whole thing would never have happened in the first place if we'd been minding our own business... We wouldn't have to pull a government stamp out every time we wanted to buy a piece of butter if we weren't shipping it all to a lot of foreigners... What kind of business is that anyway? And while we're being pushed around at home, our guys are out fighting in countries they never even heard of... for a lot of foreigners who'll turn on us like a pack of wolves the minute it's over...

Jo's passionate reply to this Chicago Tribune editorial of Barbara's will go down in my book as one of the great screen speeches of 1944... Dalton Trumbo has not spared the rod... It is also one of Ginger Rogers' best moments...

Replies Jo: You ought to be ashamed of yourself. Do you know where that kind of talk comes from? It comes straight from Berlin. Every time you say it... every time you even think it... you're double-crossing your own husband... How can we go on minding our own business when somebody blackjacks us in an alley and you've got Pearl Harbor on your hands?... And you wants to get slick and fat when half the people in the world are starving to death for things that we can do without... Mistakes... sure we make mistakes... plenty of 'em... You want a country where they won't stand for a mistake... Go to Germany... Go to Japan and the first time you open your trap like you have to—night, you'll find a gun in your stomach... You're the kind of people Hitler counted on when he started this war... Talk—talk—talk—and never think... And that's the biggest mistake any guy

ever thought of making because there are not enough of you and there are plenty of us...

ANOTHER FINE SPEECH

This scene alone makes the film, but there's more to *Tender Comrade*. At the end when Jo learns that her husband has been killed in action, she sits down beside her infant son, tells him to remember his father as a man who gave his life so that he could have a better break when he grows up. She speaks tenderly to the child, then a stronger, more determined note creeps into her voice...

"And one more thing—as long as you live, don't let anybody ever say he died for nothing... He died for a good thing, little guy... and if you ever betray it... if you ever let it slip away from you... if you ever let anybody talk you out of it... or swindle you out of it... or fight you out of it, you might as well be dead too... So hang onto it sweet... grab onto it right out of your dad's hands and hold it high... hold it proud!"

When the end of the year comes around, here is one film that will be on my list of bests.

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NOT RECORDED

87 JUN 21 1944

This is a clipping from page 15 Sec. 1 of the WORKER
Date June 18, 1944
Clipped at the Seat of Government

10/2/95 sorted

Film Front

FILE

THE NEGRO SOLDIER

A cablegram to Film Front from Ivor Montagu in London asks for the release date of The Negro Soldier in England. . . . The exact date is unavailable but it will be very soon. . . . The Soviet film industry will honor Lewis Milestone in August for his great cinematic achievements. . . . The director has been advised by Tass News Agency that four of his films—Front Page, Of Mice and Men, North Star and The Purple Heart will be exhibited in Moscow. . . . Milestone is the third American film director to be singled out for honors. The other two were Charles Chaplin and Lt. Comm. John Ford.

THE MASTER RACE

Edward A. Golden, who is producing The Master Race at RKO, predicts that within a short while after its release, "eight other stories like it will be started, one by each major company." . . . That's all right with us. . . . Herbert Biberman, formerly with Theatre Guild, co-authored the screenplay and is directing The Master Race. . . . The film begins where Paramount's The Hitler Gang left off. . . . Golden is also working on a film in which "the American Medical Association will be the heavy." . . . It will deal with group medicine at the Henry J. Kaiser plants. . . .

A FREUDIAN ERROR

"Please give me your opinion of the picture For Whom the Bell Tolls," writes Helen I. on the stationery of a wholesale distributor of electrical supplies, appliances and fixtures. . . . You are right, Helen, the picture is a whitewash of Franco and an insult to the Spanish people. . . .

TOMORROW THE WORLD

Fredrick March will have Ralph Bellamy's role in the film version of the anti-Nazi play Tomorrow the World which Ring Lardner Jr. is scripting. . . . Alvah Bessie's new film The Very Thought of You, which has just been completed, will be a pleasant surprise to his friends.

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87 JUN 17 1944

This is a clipping from
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DAILY WORKER
Date 6-16-44
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Government.

(BIVE)

79
JUN 23 1944

FILE

Taylor

They Met in Moscow

The gala American premiere of the new Soviet prize-winning musical hit, *They Met in Moscow*, will be held tonight at the Victoria Theatre, sponsored by the National Council of American-Soviet Friendship.

Mr. Boris Ivanov, outstanding Soviet film director, will be guest of honor. John T. McManus will be master of ceremonies.

Eddie Mayehoff, star of *Early to Bed*, currently appearing at the Blue Angel; concert pianist Ray Lev, the American ballad singer Tom Glazer and concert tenor Charles Haywood will appear in a stage show preceding the film.

A rollicking comedy of the great

open spaces, *They Met in Moscow* is known as the Russian "Okla-homa." According to Norman Corwin, it debunks the idea "that the Russians are by nature a brooding, melancholy people, who in times of peace philosophize endlessly over glasses of tea." "The music," says Corwin, "is sparkling, the photography clear and clean, the story ingenious and witty, the comedy minimal and reasonable, and, as for the heroine, yum, yum!"

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87 JUN 12 1944

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This is a clipping from
page 11 of the
DAILY WORKER

Date June 5 1944
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Film Front

By David Platt

The movie section of the New York Sunday Times would be incomplete without a sensational headline that Hollywood has "shelved martial projects" in favor of films loaded with "supercharged criminal phenomena and esthetic murder."

Last Sunday, Fred Stanley, the Times watchdog in Hollywood, stirred up a Grade B witches' brew and gave his readers a shot of horror by reporting that war stories are at their lowest production ebb in months and that every studio has at least one supercharged film "bulging with screams in the night" and others coming to a "witching boil."

It is true that the horror films are getting more horrible every day, many of them with a strong psychic undertone. It is also true that the mystical and esthetic-murder cycle is being partly cancelled out by the ever-increasing number of sensible films in circulation, preparation or production that are related to the war and to the coming peace.

I, for one, am not going to lose any sleep over this supercharged phantom that screams in the night until I see signs that he has joined up with America First. I advise you to take these films as you would any pulpwood fiction. The important thing to remember is that the movie industry has its serious side, and that for every step backward into the realm of the supernatural, it takes two forward into the real world of men and science.

GOOD FILMS COMING

I would like to refute Fred Stanley's supercharged "witches' brew" report of the low ebb of hate-Nazi pictures, by citing more than thirty outstanding anti-fascist films that I know of, that will be out sometime between now and the next six months. . . . Here they are. . . .

The Master Race. Screen play and direction by Herbert Biberman. RKO.

The Times Stirs a Grade B Witches Brew



To Have and Have Not. Anti-Nazi version of the Hemingway novel set in French Martinique. Humphrey Bogart. Warners.

Strangers in Our Midst. Story of an escaped Nazi prisoner of the USA. Helmut Dantine. Warners.

The Seventh Cross. Anna Seghers great novel. Spencer Tracy. MGM.

Thirty Seconds Over Tokyo. Screenplay by Dalton Trumbo. MGM.

Dragon Seed. Story by Pearl Buck. Kathryn Hepburn and Walter Huston starred. MGM.

Objective Burma. Warners.

None But the Lonely Heart. Screenplay and direction by Clifford Odets. RKO.

Tender Comrade. Women on the home front. Screenplay by Dalton Trumbo. RKO.

The Conspirators. Warners.

The Corn Is Green. The Emily Williams play. Bette Davis. Warners.

The Story of G. I. Joe. Based on Ernie Pyle's This Is Your War. Screenplay by Philip Stevenson, Ben Bengal and Guy Endore. A Lester Cowan production.

One World. Willkie's trip abroad. Screenplay by Lamar Trotti. A 20th Fox film.

Woodrow Wilson. Story of the failure of the League of Nations. Screenplay by Dudley Nichols. 20th Fox.

Tomorrow the World. Based on the anti-Nazi Broadway play. Screenplay by Ring Lardner, Jr.

Winged Victory. The Army play. 20th Fox.

The Searching Wind. Lillian Hellman's new play. To be a Halliwell production at Paramount.

The Three Caballeros. Full length Walt Disney good-neighbor film on Latin America.

Story of Dr. Wassell. Cecil DeMille's war thriller. Paramount.

Life of Dr. Bethune. Based on Ted Allen's biography of the great anti-fascist. 20th Fox.

Since You Went Away. A Selznick war film.

Little Devils. Story of Chinese child guerrillas. Screenplay by Sam Ornitz. A Monogram film with the Chinese Government cooperating.

Jacobowsky and the Colonel. The Theatre Guild play. To be made into a film by Sidney Buchman. Columbia.

Counterattack. Screenplay by John Howard Lawson. Zoltan Korda directing. Columbia.

Music for the Millions. MGM.

Ministry of Fear. Produced and directed by Fritz Lang. Paramount.

Commando Kelly. 20th Fox.

I Love a Soldier. By the producer of So Proudly We Hall. Paramount.

America. MGM. Directed by King Vidor.

Mr. Winkle Goes to War. Screenplay by Waldo Salt and George Corey. Columbia.

First Woman Doctor. Columbia.

Elizabeth Kenny. RKO.

God Is My Co-Pilot. Halliwell. Warners.

The Mask of Dimitrios. Anti-Nazi. Warners.

The Animal Kingdom. New anti-Nazi version. Warners.

The Very Thought of You. Screenplay by Alvah Bessie. Warners.

Even with all these interesting films, in preparation or production, I think we need a National Council on Films that will speak up for more of the right kind of films and help the motion picture industry chart a path to the future that will lighten the hearts and educate the minds and lift the spirits of the great mass of people in this country and abroad.

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87 JUN 12 1944

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10/2/95 SP2042

Film Front

Films Get Two Livewire
Spokesmen in Congress

By David Platt

Some of my Hollywood friends have been kind enough to send me the press clippings on the shellacking John Martin Costello, Dies Committee representative of the 15th California District, received in the primaries at the hands of Hal Styles, Hollywood radio commentator, pledged to full support of the Roosevelt Victory Program.

The retirement of this long-standing re-batterer and public nuisance to private life was won with the help of the CIO Political Action Committee and the Hollywood Democratic Committee.

Coupled with the other great victory scored by win-the-war candidate Helen Gahagan (Mrs. Melvyn Douglas), it assures that the movie industry will have at least two wide-awake spokesmen in the next congress. Both candidates have announced that they will be on their toes in the House fighting for full recognition of the important part the film industry is playing in the war.

Miss Gahagan takes over the duties of Congressman Thomas F. Ford, who refused to run again because he was sick of seeing the Hoover Republican minority run the House ragged with the help of polltax Democrats. Two movie stars will also sit in the California State Assembly this coming term. Lucille Gleason, a 50 to 1 shot, captured the Beverly Hills Democratic nomination for the Assembly with ease and is assured of election. Albert Dekker won his fight for the Assembly post without making a single public appearance. A heavy beard which he had



to cultivate for his role in Paramount's Two Years Before the Mast made it impossible for him to meet people. He campaigned exclusively by telephone and radio and won.

A word about the Hollywood Democratic Committee, which put up a beautiful campaign in behalf of the victorious candidates. Typical of the work of the HDC was the full page "vote for your life Tuesday" advertisements in Daily Variety and other news and trade papers urging the election of candidates pledged to "the quickest victory possible; a sound and lasting peace; a worldwide good neighbor plan to end wars forever; a square deal for the men and women who work for their living; an end to racial and minority discriminations; good child care for

working mothers; the best veteran care a grateful nation can provide; price control, rationing, to keep down cost of living; halt inflation."

AMERICAN LEGION DEFENDS HOLLYWOOD

The film industry received unexpected praise in a resolution adopted by the 23d Engineers Post, American Legion, "affirming its confidence in the achievements of the motion picture industry as a significant source of entertainment, a major contributor to our united war effort and a consistent force for progress." Let the Hoover-Hearst Motion Picture Alliance chew that.

They Met In Moscow, said to be the most successful musical film produced by a Soviet studio, will have its American premiere at the Victoria Theater on June 5. American newspapermen who saw it in Moscow say it's the Russian Oklahoma. . . . Bette Davis appears to be interested in two anti-fascist movie properties. . . . Battle Hymn of China, by Agnes Smedley, and In Place of Splendor, by Constancia De La Mora. . . . March of Time spent a Sunday night in Atlanta recently taking movies of a meeting of Local 10, UAW-CIO, Ford Bomber plant workers. . . . It was a special meeting of Negro workers who had come to hear wounded Negro veterans tell of the role that Negroes have been playing in the war and to see government films of the war fronts that showed how Negroes are fighting side by side with their white brothers all over the world. . . . March of Time expect to have the film ready for release by the end of July. . . . Wells Fargo, the fifth film in the Daily Worker series on the rise of America, will go on Wednesday night at Tom Mooney Hall with Dr. Herbert Morais as commentator. . . . We promise you a swell time. . . .

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DAILY WORKER

Date May 29, 1944
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10/2/9)

SPJCA(a)

FILE

Film Front

By David Platt

Labor Needs a National Film Bureau

I hate to say this but there is an appalling lack of interest in movies in trade union circles. As a result some of the finest documentary films this country has ever had are not being seen.

More and more government and non-government agencies are turning out films on subjects of the most vital importance to the unions but they are not getting anywhere near the audience they deserve.

I am thinking of such films as Suggestion Box, the 10 - minute OWI short on Labor - Management in war plants, which has been seen by only a handful of unionists. I have in mind such government films as Mexico Builds a Democracy which is perfect for promoting friendly relations with our Latin American neighbors. It has been out for some time but only a few locals of the vast American labor movement have used it. How many unions know about The World We Live In which was put out by the National Conference of Christians and Jews to combat religious and racial intolerance? Because the unions are inactive on the film front, the OWI morale-building Film Communiques and the splendid war and labor films put out by the National Film Board of Canada are not getting around to the right people. This applies with even more force to the Philip Murray movie, Why We Fight. Up to now it has been seen only by patrons of the Embassy Newsreel Theatre in New York. It should be in the hands of every CIO union in the country but I doubt whether it will be seen by one-tenth of the membership nationally under the existing union set-up on films.



A POTENT FORM

Only a few CIO locals are using films in their work. Sad but true. The real trouble is there is no central union film bureau to guide the labor movement. The CIO has been doing a swell job on pamphlets and charts but has overlooked one of the most potent forms of visual education—Movies. I think it is time for an organization like the CIO to set up a national film bureau and take the leadership in the distribution of 16mm sound films. I feel so strongly about it, I intend to hold forth on this line all summer if necessary.

My idea is this: Let the CIO start by building up its own film library on a national scale with state branches where necessary. Most of the government films are available to unions free of charge. The Motion Picture Division of the War Department Industrial Service Division claims that its main job is to reach the industrial war workers. They should get together with the CIO. Is there a better way to reach the war workers than through a CIO Film Department? The unions are ready for it.

EXHIBIT A

Not long ago the Daily Worker published a series of articles on the work of the National IWO Film Division. The response to these articles indicated that some unions are independently taking steps to establish film libraries. Charlie Cooper of the IWO received a letter from Lillian Clott, Public Affairs Director of District Council 7, UERMWA, wondering if there was a film on the importance of voting. "There is a crying need," she said, "for a movie explaining what happens when we vote and what we can do when we

do go to the polls and vote." Mr. Clott said she was going to suggest to her International Union that they establish a film library.

Ann Wharton, editor of The Communicator (Ind. Union Marine Shipbuilding Workers of America) asked the IWO for "suggestions of sources of 16mm theatrical material" for building up a library of 16mm sound film.

A central CIO film bureau will have the answers to these questions. Eventually such a bureau could even set up a production unit on special union subjects. Charlie Cooper feels the way I do about this. His organization, the IWO National Film Division (80 Fifth Ave., New York) joins Film Front in offering to help the CIO in any capacity (advisory or technical) to set up such a national film bureau. The Worker Film Dept. invites union comment on this idea.

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SPSca/cw

FIVE

MOVIES

Soviet Film Reaches Heights

By David Platt

Ten reasons why I think the new Soviet film *Taxi to Heaven* is the most delightful comedy-musical of the year:

1. Eugene Petrov's patriotic love story of a transportation pilot and an opera singer is as real and as solid as bread-and-butter.

2. The heroine, *Ludmila Tselikovskaya*, is not only blonde and very beautiful but she can sing like Lily Pons. Her smile is the eighth wonder of the world to put it mildly.

3. The music is classical music. This in itself is a celestial treat after years of deadening cover and pin-up girlie routines a la Grable, Hayworth and company.

AGE CONQUERS

4. Marvel of marvels—the older of the two suitors wins the girl. The loser is, an operatic Frank Sinatra. It could never happen in a Hollywood film.

5. The comedy is based on genuine human error. There isn't an artificial gag in the film and not one comedian of the Bob Hope school.

6. Mikhail Zharov who plays the middle-aged lover employs no tricks in his acting. Everything he does in this light-hearted movie of true gaiety is honest. If there was nothing else in the film worth while bothering about, Zharov's performance alone would be worth the price of admission. But there's more than just Zharov.

7. When the war breaks out, music takes its place naturally alongside the planes and the guns. Take away music and you take away the Soviet sun.

8. The heroine does not throw a conniption fit when the man she loves fails to attend her debut. She knows that the war comes first. Her music guides his plane to safety in a moment of stress.

9. There's nothing in *Taxi to Heaven* that could not happen in your own home. The stars shine, but not so brightly that the other players are eclipsed. The cast is an accurate cross-section of Moscow.

TAXI TO HEAVEN, an Artkinol picture produced in the USSR. Directed by Herbert Rappaport from a story by the late Eugene Petrov. Featuring *Ludmila Tselikovskaya*, star of *Spring Song*, and *Mikhail Zharov*, hero of *Chekhov's The Bear*. At the Stanley Theatre, 42nd St. and Broadway.

The actors could have been picked up from almost any street or store in Moscow.

10. Need I say more.

10/2/45

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87 MAY 26 1944

This is a clipping from page 11 of the

DAILY WORKER

Date May 25, 1944
Clipped at the Seat of Government

52 JUL 1 1944 248

Ginger Rogers' Mother Warns on Film Reds

LOS ANGELES, May 9.—"Motion pictures are being used for the subtle dissemination of communistic propaganda."

Mrs. Lela Rogers, representing the Motion Picture Alliance, so told the Women's Americanism Defense League today. Mrs. Rogers is the mother of Ginger Rogers.

"In power in our studios are men who are politically blind. That is why the Motion Picture Alliance was formed to educate Hollywood to the dangers of Communism which so many are too blind to see," she added.

GERMANY CITED:

"It was Communism, using the minority block voting system, which turned Germany over to Hitler. They will try the same thing here. They will sell America out if they can."

"Communist propaganda creeps into art, into painting, into sculpture, into the motion picture. The Communists are thoroughly organized, thoroughly prepared."

"Let us take a leaf out of their book. We, too, can organize—organize to stamp Communism out."

"It is a matter of a short time before the Communist

menace will be creeping into the very motion pictures that are shown in the classrooms of our children. It will, unless we crush it.

CONFUSION DEPLORED.

"And let us not be confused into thinking that the share and share alike idea is democracy; it is not. It is Communism pure and simple."

She said the Motion Picture Alliance now includes in its membership ten thousand union members—five of whom are on the Alliance board.

Also present at the luncheon were Mrs. Frederick F. Houser, wife of California's Lieutenant governor; Mrs. Franklin J. Pottor and Mrs. Buron Fitts.

Mrs. J. Henry Orme, president of the Americanism Defense League, presided.

Mr. Tolson	✓
Mr. E. A. Tamm	✓
Mr. Clegg	✓
Mr. Coffey	✓
Mr. Glavin	✓
Mr. Ladd	✓
Mr. Nichols	✓
Mr. Rosen	✓
Mr. Tracy	✓
Mr. Carson	✓
Mr. Hendon	✓
Mr. Quinn Tamm	✓
Mr. Nease	✓
Miss Gandy	✓

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87 MAY 27 1944

SAN FRANCISCO EXAMINER

FORWARDED BY
SAN FRANCISCO DIVISION

MAY 10 1944

10/19/44 Sp. a. l. a.

Film Front

One Good Film
Every 10 Days

40350

By DAVID PLATT

NORMAN CORWIN, the Marlowe of radio, in an interview with Margaret Markham in a recent issue of *The Worker* remarked in passing that "Hollywood turns out on the average of one good war film in several months." I don't know about that. According to my figures Hollywood has been turning out at least one good war film every ten days. Here's a round-up of the good war films produced since the first of the year. See if it doesn't prove my point:



JANUARY DESTINATION TOKIO

(Warners): Shows what we're fighting for... roller skates instead of daggers for kids all over the world including Japanese kids. Comes out strongly against appeasement. Full of rich, human, honest stuff of life.

GUNG-HO (Universal): An effective picturization of how Major Carlson organized his battalion of Marine raiders. Lauds the Chinese Eighth Route Army which inspired his progressive theories about the armed forces.

THREE RUSSIAN GIRLS (United Artists): This Hollywood remake of "Girl From Leningrad" contributes to a better understanding of the Soviet people. A Nazi-hating American aviator has been added to the story to point up American-Soviet friendship.

THE SULLIVANS (20th-Fox): A distinguished biographical film of the five Sullivan boys who died in action. A down-to-earth home-front film.

SONG OF RUSSIA (MGM): A magnificent tribute to the heroism and devotion of the Soviet people to their land. American-Soviet understanding is beautifully brought out

by Susan Peters who plays the Soviet girl and Robert Taylor, an American musician in Moscow. A film completely in harmony with Teheran.

PASSAGE TO MARSEILLE (Warners): The betrayal of France is seen through the eyes of an anti-fascist journalist played by Humphrey Bogart. It combines bold anti-fascist politics with thrilling drama.

IN OUR TIME (Warners): Portrays the growing conflict between Hitler's friends in Poland and the forces representing the future just before Warsaw is bombed.

MARCH

THE PURPLE HEART (20th Fox): A thoughtful win-the-war film that gives a terrifying close-up of the enemy. Shows why we fight, what we fight for, why we will win.

PRIVATE HARGROVE (MGM): An enjoyable morale-lifting comedy of army life.

WITH THE MARINES AT TARAWA: One of the best of the Government documentary films. Naked warfare without frills or fancies.

APRIL

NONE SHALL ESCAPE: An eloquent anti-Nazi film. A Polish Rabbi and a Catholic priest are shown working together against the enemy. In one of the best scenes, the Rabbi calls upon the Jewish people in the town to fight back and die if need be, rather than submit to further humiliation and degradation. Also include under April, the two powerful War Department documentaries,

THE MEMPHIS BELLE and **THE NEGRO SOLDIER**, Columbia's distinguished anti-Nazi film. **ADDRESS UNKNOWN**, RKO's brilliant home front film. **TENDER COMRADE** with Ginger Rogers and **THE HITLER GANG**, Paramount's most important film in a decade.

Summing up, I find thirteen good Hollywood war films and three outstanding War Department documentaries turned out in 127 days, or one good Hollywood war film every ten days.

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Film Front

John Garfield Met
Tito's Partisans

By David Platt

I see by the ~~Morning Freiheit~~ that John Garfield, the movie star recently returned from overseas for USO Camp Shows, regards his meeting with Tito's partisans in Yugoslavia as one of the outstanding achievements of his nine-week tour.

As related by G. Einbinder who interviewed Garfield in Hollywood for the Freiheit, the screen star lacked words to describe his emotions on "seeing these heroes who have already become a world legend," in the flesh. "Such things people can only feel," he told Einbinder.



Garfield and his band of entertainers dropped in on the Partisans unawares. To Tito's soldiers, they seemed to have "fallen out of the skies." Even though they could not fully grasp the entertainment put on by the Americans the Partisans applauded with the greatest enthusiasm. It was not so much the entertainment that evoked their applause, said Garfield, as the "friendship and comradeship we Americans brought as a token of partnership in their superhuman struggle."

After the actors finished their show, the Partisans repaid them in full. Gathering their singers and dancers, they sang their songs of struggle, of suffering. They sang of the "strength of the spirit and their burning hatred of the terror-crazed, murder-mad Nazi executioners." Following this came Yugoslav people's dances "full of heroic stubbornness, expressive of tremendous vitality, patience and determination." Then came a banquet and greetings. When Garfield finished his speech of only three words, "Zdravo Drug Tito" (Long Live Tito), a "storm of applause broke out." Both the Yugoslav and

American National Anthems were played.

Everywhere Garfield saw pictures of Roosevelt, Stalin and Churchill. The actor told Einbinder that he saw many women among the Partisans. Their faces, he said, "expressed strength and great vitality and determination. Looking at them, one felt that the enemy, falling into their hands would receive little mercy."

"How did the Partisan men look to you?" Einbinder asked. "Terrific," replied Garfield, his eyes blazing. "Old as well as young. They're tall. Giants. Stern. Forbidding. Alert with fire in their eyes and hearts."

At the end, one of the Partisans presented Garfield with a revolver taken from a dead Nazi. Another presented him with a Partisan cap, presented him with a Partisan cap for his daughter.

FLASHES AND CLOSEUPS

Bette Davis has been elected president of the Hollywood Canteen for the third time, an honor she richly deserves. . . . This story by Leonard Lyons deserves a wider circulation than he could possibly give, which is why we're repeating it here. . . . The Soviet Embassy sent word to the Signal Corps Film Unit that Stalin wanted to see the War Department's Battle of Russia. . . . A plane was about to take off for the Soviet Union. There was no time to prepare a Russian narration. Stalin saw the film. A Soviet translator stood behind him and translated the commentary sentence by sentence. Stalin was apparently delighted with the film. He ordered 500 prints made at once. Russian captions were superimposed. On Red Army Day the film was shown in every leading theatre in the Soviet Union.

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100-138754A

Film Front

By DAVID PLATT

**'Citizen Tom Paine'
Will Be Filmed**

Last year, Herman Shumlin, who directed Watch on the Rhine at Warners is reported to have asked Jack Warner to buy the rights to Citizen Tom Paine for him to direct. Before Warners could get in their bid, a group headed by Franchot Tone and Frank Tuttle got an option on the book, but they are not going to make the

film. It looks like Warners will make it after all. Jesse Lasky, senior producer at Warners told a group of reporters at a luncheon the other day that his company is interested in producing the film with Fredric March as "Citizen Tom." Lasky was assured by at least one reporter that the film, if well made, will go over at this time. . . .



HIMPREY BOGART

Warners are also re-making Petrified Forest and calling it Stranger in Our Midst. The gangster part which Bogart played on the stage and screen has been transposed as a Nazi abroad in the wastes of the west. The change will probably make the film a very interesting and topical one. Helmut Dantine will play the role of the Nazi.

Y. FRANK FREEMAN

International Workers Order has released a statement by John T. McManus, president of the New York Local of the American Newspaper Guild, praising Paramount's The Hitler Gang as "the most exciting, explicit and effective expose of Hitler and Nazism ever produced in America." McManus calls The Hitler Gang a "great film that calls a spade a spade and lays low the ghosts of Jew-baiting, labor-baiting and red-baiting and should be seen by every trade unionist." What's more, Mr. Freeman the May, 1944 issue of FRATERNAL OUTLOOK, monthly magazine of the IWO predicts that it will be the best film of 1944. "It can be for anti-fascist unity what Uncle Tom's Cabin was for anti-slavery sentiment," says the IWO.

WILL HAYS

Sam Bischoff, Columbia producer of None Shall Escape told a mutual friend the other day that in all the years of his activity in the film world he has never derived more pleasure or felt more pride than he did when he showed his picture None Shall Escape for the first time. He said, "if I never did anything else or never do anything again, I can honestly feel that I have made a definite contribution to films."

U. S. WAR DEPARTMENT

The National Association for the Advancement of Colored Peoples has characterized Jack Goldberg's We've Come A Long, Long Way as "insulting to Negro theatergoers because it stresses Nazi atrocities and preaches to Negroes that they are much better off in America than they would be under Hitler, when Negroes, being American citizens compare their treatment to the American standard not to Nazi theories." . . . On the other hand the NAACP calls the War Department film The Negro Soldier a first-rate documentary film with "enormous potentialities for good in stimulating the morale of American Negroes and in educating white Americans to the true place of their fellow citizens in our country." . . .

FLASHES AND CLOSEUPS

According to the Army Motion Picture Service, Passage to Marseille (Warners) was the second most popular film shown to the armed forces in March. . . . Goldwyn's Up in Arms was first. . . . Artino has concluded a deal for the showing of No Greater Love, first Soviet film spoken in English, on the RKO circuit in the New York territory. . . . Paramount's Maid of Salem opens the Daily Worker film series on American history tonight at Tom Mooney Hall, 13 Astor Place. Single admissions 75 cents.

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MAY 5 1944

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Date May 3 1944

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53 MAY 20 1944

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Film Fronts

By DAVID PLATT

"The Hitler Gang" which I saw the other day at a preview, is a grim film containing the stark truth about the early beginnings and growth of the most brutal political regime in history. The film does not tell all but it makes at least three major points with telling effect.

It shows that the Hitler conspiracy to overthrow the Weimar Republic was sponsored and financed by German finance capital allied with the top



military clique of Junkers who refused to admit defeat in 1918. It shows that Hitler's rise to power was accompanied by a systematic and ruthless campaign to exterminate all semblance of liberal thought in the German people, beginning with attacks on the Jews and Communists and eventually engulfing Catholics, Protestants, Socialists, all honest thinking people, in fact. It shows that the

Nazis set fire to the Reichstag and created a red scare in order to grab the two hundred seats in the Government held by the Communists and Socialists without which they couldn't run things their own way. All these scenes are powerful.

But one of the most important episodes in the history of those days is missing. There is nothing in "The Hitler Gang" about the Reichstag fire trial where the great Communist leader Dimitroff challenged the Nazis on their own ground for the first time. This scene would have tightened up the whole film, given it greater drive and meaning. Also missing is the role played by British, French and American appeasers who helped build up Hitler as a bulwark against the democratic movements inside and outside Germany. These are major defects.

Nevertheless, "The Hitler Gang" is Paramount's most important film in a decade. It is good to see that its release on May 6th at the Globe Theatre in New York coincides with the trial of the seditionists in Washington. "The Hitler Gang" is the story of the rise of German fascism but it is also

Paramount's "Hitler Gang" Is a Grim, Timely Movie

the story of Hitler's frenzied followers in this country, the story of anti-Semites like Joe McWilliams, George Deatherage, Lawrence Dennis and all the other gangsters now under criminal indictment. The presence of this powerful anti-fascist expose in our theatres will serve as a warning to the American people that it is time to deal sternly with the enemy within our own gates lest he grow stronger and succeed in his murderous plot to wreck our democracy.

Dies in Hollywood

The Dies Committee is reported to be working closely with the Hearst-inspired, Republican-controlled Motion Picture Alliance, in efforts to combat the growing movement in Hollywood for a fourth term for the man we need in the White House. A couple of Dies' sleuths are said to be in Hollywood investigating the leadership of some of the unions that are all out for Roosevelt and victory in the war. If true, they will be answered on May 2nd, when an industry-wide conference called by the Screen Writers Guild will discuss ways and means of "combating harmful and irresponsible statements about the film industry." In line with this Eddie Cantor insists that the entertainment industry needs a voice in Washington to save the industry from legislative sniping. Who else but Dies and his crowd will say no? "The entertainment industry is the last industry in America that lawmakers think about because we have nobody to go to the front to plead our cause when committees are in session," says Cantor in the April 26th issue of Variety. . . . How's this for a future double-bill? . . . "The Hitler Gang" . . . "None Shall Escape." . . .

Film History Course

Only a few more days are left in which to enroll in the Daily Worker Film Course in American history, a novel experiment in teaching technique which starts next Wednesday, May 3rd at Tom Mooney Hall. If you're planning to take it and we hope you are, won't you please send your remittance to Room 200, 50 East 13th Street, today. Thank you. . . .

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Film Front

By DAVID PLATT

Attacks on 'Escape' Film
Inspired by Seditious

WHEN *None Shall Escape* opened at Loew's State on Broadway, capacity audiences gave it a wonderful reception at every performance. I have talked with many people who saw it there. They all say the Rabbi's stirring speech to his people and the scene of the Jews fighting and dying to make a better world for all men, regardless of race, color or creed, always got a thunderous burst of applause. There were no anti-Semitic disturbances at any time during the run of the picture.



Since then there seems to be a well-organized campaign on the part of Hitler sympathizers to sabotage the film in the neighborhoods. The anti-Semitic outbreak at Loew's Kings Theatre in Brooklyn last Saturday night was not the first. A similar incident occurred at Loew's Sheridan last Friday night involving a group of teen-age hoodlums. It was repeated on Sunday afternoon. There was a violent scene in a Bronx theatre the same day. It is no accident that the attacks on *None Shall Escape* coincided with the opening of the treason trial in Washington. These incidents are clearly the result of the poison spread by the American fascists on trial.

The fact that this particular picture has been singled out for attack is a clear indication of its strength. The answer to these provocations is the proper punishment of traitors and more films like *None Shall Escape*.

LEE MORTIMER—HEARST STOOGES

Bernard Winter wants us to expose Lee Mortimer "who does his boss Hearst's defeatist and red-baiting hatchet work in the movie review column of the N. Y. Daily Mirror." But Winter himself does such a neat job on Mortimer we'll let him continue. He writes:

"Today (Monday), for instance, he comes out

with a vicious blast at the Signal Corps film 'The Negro Soldier.' What gripes Mortimer is the fact that the film is 'well made and thoroughly professional' and, mind you, traces 'the history of the nation and shows the Negro's bravery and sense of devotion and duty in every crisis.' Such a fine tribute to the contribution made to American life in war and peace by the Negro people causes Mortimer to cry out 'Isn't this cinematic Jim Crowism?' The thought also occurs to him 'the high command,' which is how he refers to the Roosevelt win-the-war leadership, may even go so far, 'horrors, as to produce films of a similar nature honoring the Jewish soldiers, Irish American soldiers, Chinese American soldiers and American Indian soldiers of the U.S. Army.'

"Mortimer's tricky reactionary line can be gauged by this sudden distaste for the wonderful technical capacities of the movies. Before progressive films were made in substantial numbers by American studios, the outstanding technical achievements of the movies were pointed to with pride by such as Mortimer. Now that the most advanced filmic science is incorporated into pictures having something to say in the people's interest, the Lee Mortimers wall that such movies, because of their 'fancy frills' and 'super-duper productions,' may actually provide 'entertainment, laughter, patriotic sensations and 'suspense.'

"This movie reviewing Pegler goes all out in his hypocrisy by expressing concern lest the commercial studios be unfairly competed with by the Signal Corps. What is most ironic is that he cites Warner Brothers, whose films he has been most active in attacking for their content."

FILM HISTORY SERIES

Hurry! Hurry! You have only a few more days in which to enroll in our American film history course which starts next Wednesday, May 3, at Tom Mooney Hall. Stephen Peabody, an outstanding authority on the Colonial Period, will introduce Paramount's "The Maid of Salem," a powerful expose of a 17th century witch-hunt, at the opening session next Wednesday. Will I see you there?

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MAY 1 1944

NEW FILMS

'The Negro Soldier'
Now at Four N.-Y. Theatres

"THE NEGRO SOLDIER," a War Department film produced by the Special Coverage section, U. S. Army Signal Corps, under the supervision of Colonel Frank Capra; distributed by the War Activities Committee of the Motion Picture Industry. At the Broadway Translux, Gotham, Victoria and Rialto theaters for a few days only. (See today's "Film Front" by David Platt.)

By Frank Antico

"I am proud to be an American and a Negro," said Paul Robeson at his birthday party last week.

The reasons for his double pride are brilliantly reflected from the screen in "The Negro Soldier." In producing this documentary, the United States Army has created a standard that may well serve as a rich

source and constant guide for Hollywood's own film treatments of the Negro people, as well as our minorities.

"The Negro Soldier" is a superlative achievement for an abundance of reasons. Indeed, it is quite the truest report on the contributions of the Negro people that the screen has yet presented. It is a calm recital of the facts, an absorbing scholarly report on the untiring service of the Negro people in the nation's cause in every stage of our young and crowded history.

Here is the incontrovertible proof that in the weaving of the enduring fabric of the American dream the Negro people has always been and is today a strong and essential strand. Within the incredibly brief space of forty minutes, the screen lights up the heart-lifting panorama of American history from colonial days to this day of our most deadly struggle. The surging strengths of the American concepts sweep through Carlton Moss' intensely-felt script, giving an inspiring sense of the People's power.

Across the centuries, Crispus Attucks and Dorie Miller join hands,

in a gesture plainly saying: "Fellow countrymen, we have come a long way. We have bled in the Revolution. We have freely given our lives in every struggle of this our nation. We have built factories, spanned the continent with roads and bridges, brought the good earth to fruition. . .

"We have never doubted the destiny of America. We have trampled down those who would tell us that there is no hope. We have marched toward the future, patiently absorbing the lessons of our temporary defeats taking courage in the unflagging beat of the drums of democratic victory. . .

"Here are the products of our toil, we share them with you. Here are our George Washington Carvers, our Marian Andersons, our Paul Robesons, our Joe Louises and Jesse Owens and Cornelius Johnsons, our judges and our doctors, our colonels and our generals. . .

"Most important of all, here are our common people, our workers, our farmers, our common foot-soldiers, from whose ranks these great gifts arise. . .

"Look at their faces, alive with the common ideal, aware of the difficulties, the sufferings and the sorrows of the struggle for equality, but prepared, with grimness and with humor, to fight on until the day of complete victory. . .

"On Boston Common, in 1770, Attucks the Negro planted this seed of liberty. In America, in 1944, the tree's mighty roots, freshly watered by the blood of free men, reach out with the force of life for more freedom. . .

"We the Negro people have given much. We shall give more, for we know, with the imperishable knowledge of all our history, that the victory of all the people is our victory too."

The Audiences Are Enthusiastic

At the Translux Theatre on Broadway, a great burst of applause swept the house immediately upon the conclusion of the film. The theatre manager said that he had never had a more enthusiastic response to any feature ever shown. He asserted that he was not at all surprised, as he himself considered "The Negro Soldier" the finest production of its kind he had ever seen. He added that he was happy to note at each performance that his audiences agreed with him, many people thanking him personally for the pleasure provided. He declared, with a smile, that his audiences came from all part of the country, and that he was sure many of them were receiving a real education and plenty of entertainment simultaneously.

During the showing, we had conclusive proof of this. The man next to us suddenly exclaimed: "Say, I didn't know that the Army had colored WAC's!" And later, on the conclusion of the screening, he commented, "It's really surprising how much the colored people have done for this country. They should show this picture in every hamlet in the land."

To which we can only add a fervent "Amen!"

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10/2/93 Special

Film Front

1 ✓ 5 By DAVID PLATT

- (1) Battle of the Warsaw Ghetto
(2) Letter to the New York Times

THERE'S a great story for the movies, the greatest since Stalingrad, in the Battle of the Warsaw Ghetto. Columbia's "None Shall Escape" showed something of Jewish heroism in the face of certain death. But this superb portrayal of courage and sacrifice is only a drop in the vast ocean of herculean Jewish struggle against Hitler slavery. The glorious feats of the Maccabees and the Bar Cochbas pale before the epochal deeds of the Jews of Warsaw. To adequately tell this story of one of the mightiest demonstrations of brotherly solidarity and spiritual fortitude in the history of mankind, full-length films are required.

I believe Pierre Van Paassen's story of the known facts of the battle as described the other night at Carnegie Hall would make a movie that would be remembered as long as the spirit of man prevails on earth. Picture these scenes:

"On the thirty-fifth day came the end. On the afternoon of that day but two small groups of Jews were left. One of them, made up of young men and women, had turned a tenement house into a fortress.

"Seventeen times the Nazis in mass formation tried to storm the place. Each time they were beaten back by the hail of shot and with severe losses. On the eighteenth attempt they broke into the house.

"The last Jewish bullet had been fired. The handful of surviving

defenders retreated up the staircase, fighting every inch of the way. On every landing and in every room lay the dead and wounded. Masses of Nazi soldiers filled the house and forced and pushed their way up the stairs. Finally they reached the roof.

"There the last stand was made. One of the Jewish girls had wrapped the flag of Zion around her body and the others stood around her close together, arms around each other's shoulders, as if they were about to dance the horah.

"For a moment were heard the strains of the Hatikvah, until the raucous, triumphant cries of the German soldiers who had reached the roof interrupted the singing. But the Nazi cries were in turn interrupted by a terrific roar. One of the Jewish boys had set off a charge of explosive and the house went down like Dagon's temple at Gaza, burying friend and foe alike."

TO THE EDITOR OF THE NEW YORK TIMES:

On Wednesday, the Times' theatrical column noted that Alfred P. de Courville, English film producer, was in the midst of casting a mystery thriller by Agatha Christie. The item stated that Lee Shubert would be associated with Mr. de Courville in this venture. The title of the play includes an expression used only by haters of Negroes such as Representative Rankin. This play has been running in London for many months.

The Times' announcement stated that "the American version of the Christie play will bear another name." Shubert evidently felt that the original title would not be acceptable to the American people. That is correct. The Shubert office, the Times and M. S. Bentham, an associate of Mr. de Courville, all assured the Daily Worker that the play itself is a harmless mystery thriller, having absolutely nothing to do with Negroes. We hope so.

TO LEE SHUBERT:

Now that we know the original title of the play it would have been better if it had never been considered for production here. It is a bad mistake you have made. Mr. Shubert (this is not the way to promote national unity. This is not the way to further friendship between Negro and white. This is not the way to fight fascism. This is not the way to promote plays.

TO LORD HALIFAX:

America is shocked to hear that an Agatha Christie mystery play is appearing at the Cambridge Theater in London with such a title emblazoned on the marquee of the theater. We are sure that the American soldiers, white and Negro, who are in England preparing to cross the channel to destroy fascism are confounded by this expression of Hitler ideology.

TO THE NEW YORK TIMES:

This is hardly news that's fit to print.

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MAY 10 1944

FILE

Film Front

By DAVID PLATT

NOW that "None Shall Escape," Columbia's stirring indictment of anti-Semitism is on its way to becoming a national hit, I would like to recommend for filming Ben Field's magnificent novel of Jewish farm life "The Outside Leaf."

This "powerful story" of Jewish producers of broadleaf tobacco in the Connecticut River Valley would, if screened, help to destroy the fascist myth that the Jewish people are not attached to the land and are incapable of bringing the earth to life. Moe Miller, Ben Field's horny-handed, bull-headed hero of few words has farming in his blood. This broad-backed Jewish farmer who is passionately devoted to his small patch of ground and is struggling with all his might and main to make an honest living out of it is a new character in American literature.

We need a movie of Ben Field's novel to popularize this neglected aspect of Jewish life and to bring forward some of the sweetest and earthiest characters who ever lived. Among them, Moe's father, Israel Miller, who should have been a Rabbi but chose to raise broadleaf and failed, and Anton Bartasus, the "horseradish," who was thrown out of a barber college for "snipping off an Irish katzap's ear" during his first lesson, and later lost his job as a janitor in a Polish church when he was caught "siphoning wine out of the barrels" in the church cellar. Big-hearted Anton with his carp's moustache, sharp tongue and unsteady legs, who once worked as a slavey for a rich German baker who "buried me in work like a turd. His wife I could drown her in a spoon of water." Immortal Anton to have a role in this film of honest labor and laughter through tears alongside Moe and Israel and Esther Miller and Mary Foley, red-headed, straightforward Polish-Irish farm girl who was raised on tobacco in this region of the whip-poorwill and catbird and lean hunger of body and spirit.



Ben Field's "The Outside Leaf" Would Make a Magnificent Movie

Yes, we could use a film about the struggles of these good people against nature and against fascism. An honest movie that will show Jews, Irish, Poles, living and working in harmony, bound together by common needs, common hopes. That will strike at Otto Pudims, "open advocate of Hitler" and his son Fritz who pulled all his teeth to evade the draft and at the Christian Fronters who defiled the synagogue with a dead dog wrapped in Coughlin's "Social Justice." That will deflate rich and greedy Max Kahn, friend of the Millers, who foolishly lumps the Communists with the anti-Semites; also his luxury-loving son, Hy, the "rum-hound and loafer." That will portray Moe Miller's love for poor, honest, Irish, Mary Foley; a love that terminates in marriage over and despite the objections of Moe's orthodox and ambitious mother.

If done right the film will retain all the rich poetry of toil and sweat and the fresh, idiomatic expressions in which the book abounds, retain the "sound of crickets hammering the evening air," the smell of birch, the mewling of the catbird, the smell of spring in the valley, the smell of barnyards and broadleaf. To be fully successful, the film must also show how the broadleaf farmer prepares for his seeding "when the shad run up the river and the peepers sing in the swamps and marshes." Show how tobacco is sown, steamed, tested, watered, aired, transplanted, preserved from the elements, trimmed, pinched, chopped, speared, cured and sold. This to be documented and integrated into the very heart of the story.

When I visited Warner Brothers' studio a few months ago, Robert Buckner, producer of "Mission to Moscow" told me that Jack Warner was deeply concerned over the growth of anti-Semitism and was looking for a suitable story for a film about Jewish life in America. Here is a wonderful story that should be adapted to the screen without delay. Ben Field's "The Outside Life" in picture form will go a long way to help root anti-Semitism out of American life. I earnestly recommend it to Warners for production.

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FIVE

54 MAY 12 1944

Film Front

By DAVID PLATT

'The Gay Illiterate' Is
Illiterate But Not Gay

A PEEPING tom for William Randolph Hearst will soon be canonized in a Hollywood film. Louella Parsons' autobiography, "The Gay Illiterate," has been purchased by 20th Century Fox. I am against this glorification of an illiterate keyhole reporter. It would be sacrilege to waste good film on any character that has made a fortune out of snooping.

It is common knowledge that Louella Parsons is one of the most ignorant newspaper writers in the history of journalism. Is it because she is one of the most feared women

Hollywood that her book is being filmed? Louella is a protegee of the biggest dirt-disher of all time. With the Sultan of San Simeon behind her, she can manage reputations as well as grammar. Once Joan Crawford gypped her out of a juicy divorce story. For years thereafter, Joan felt the Parsons whip. Louella had Sidney Skolsky, a rival columnist for Hearst, fired as a Communist for contradicting her announcement that Garbo and Stokowski "were getting married." Garbo is still "picking buckshot out of her neck" as a result of crossing the lady terror.



A more inaccurate and irresponsible reporter never lived. A few years ago when RKO announced it would make "Green Mansions," learned Louella reported in her column that the studio was bringing W. H. Hudson, author of the book, to Hollywood to work on the screenplay. Hudson had been dead for 20 years. When Warners began work on "Midsummer Night's Dream" she said: "Shakespeare or no Shakespeare, there should be some entertainment in films of this kind." She wrote that Paramount was re-making "Peter Ibbetson" by Henrik Ibsen. I'm sure she thought Gerald Du Maurier was the author of "Peer Gynt." A classic Parsons boner was her reference to a burning love affair between Gabriel D'Annunzio and "Il Duce." Who knows whether she meant Il Duce, or

Eleanor Duse? Who cares? Walter Wanger's "President Vanishes" became "The Vanishing American" in her column. In mentioning the film again a day or two later, she called it "President Disappears."

Louella's political philosophy is shaped by her boss. Once at Hearst's say-so she bitterly assailed the income tax law. This is the way her illiterate mind ran then: "Taxation without representation is tyranny. Those words have come down the years since the historic Boston Tea Party was the first stepping stone to America's glorious independence. Today these words have come to have an ironic meaning to some of our motion picture people in Hollywood who have been so flagrantly and unfairly treated by income tax collectors. Our own American Revolution was caused directly by taxations where King George failed to listen to the pleas of the long suffering colonists. Injustice is bad enough in any people or individual but it is perfectly outrageous in the case of motion picture people because the whole system of income taxation is an unjust one." No doubt she still holds to that position.

A few weeks ago she criticized the proposed movie version of Howard Fast's "Citizen Tom Paine" on the ground that Paine was "inflammable" and "unpopular." Will 20th Century Fox expose the seamy side of Louella in their film? Will they paint Louella exactly as she was in April, 1939? Listen to this. It's interesting. In the first week of that month, the nation's newspaper headlines spoke of nothing but war. Mussolini was moving on Albania. Hitler was threatening the entire Baltic region. All Europe was sitting on a powder keg. Britain and France were mobilizing. At any moment world war II might break out. This country was under extreme tension. Special sessions of Congress were being called. The President was alarmed. At the close of that hectic week—one of the most jittery weeks in our history—Louella wrote: "The deadly dullness of the past week was lifted today when Darryl Zanuck admitted he had bought all rights to Maurice Maeterlinck's 'The Bluebird.'" See why I'm against "The Gay Illiterate"? I'm for exposing not lauding ignorance and illiteracy.

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Movies Celebrate Fiftieth

By David Platt

The motion picture industry is celebrating its fiftieth anniversary this month. This is indeed something to celebrate. The first movies made their appearance in New York City in April, 1894. It is well to remember, however, that behind Hollywood lies three thousand years of stirring theatrical history. When ancient Chi-

nese puppeteers stretched a white cloth across two bamboo poles and an oil lantern threw a ray of light upon the sheet while someone drummed an instrument, the first screen show was born.

Today the liveliest and most popular art of the twentieth century has discovered its true function in society, which is to teach people to be better human beings. The people's war against the enemies of man has inspired a proud and heart-warming flood of films profoundly related to life. Hollywood has shown in such films as *None Shall Escape*, *Mission to Moscow*, *Song of Russia*, *Action in the North Atlantic*, *The Purple Heart*, *Tender Comrade*, *Destination Tokyo*, *The Oxbow Incident*, *This Land Is Mine*, *Passage to Marseille*, that it can approach life in a spirit of factual inquiry. There is nothing new in such an approach although one still finds here and there a movie executive who refuses to envision himself as a teacher or a guide, who insists that the movies cannot be anything but "entertainment for entertainment's sake."

Theatre Always Had a Purpose

From time immemorial the theatre has had a constructive purpose, writes Mordecai Gorelick in his fascinating book "New Theatres for Old." Primitive man, he says, "did not prance in animal skins just for an emotional holiday. His dance ceremonies were fraught with importance for the welfare of his tribe. To encourage summer to return after winter; to bring rain in arid countries; to make sure of an adequate supply of game; to make himself invulnerable in war;

to guide his children safely through puberty and adolescence—these were among the objects of the earliest drama."

To go a bit further, the primitive war dance was propaganda against the enemy. Greek drama, the Chinese and Japanese drama, the religious plays of the Middle Ages in Europe, all served the church of their time. The Baroque theatre of Moliere's day glorified the monarchy. Later the Romantic theatre spread the ideas of the French Revolution. The Naturalistic theatre which originated with Antoinette and Zola in 1887 and was extended and enriched by Stanislavsky and Reinhardt, advocated social change.

It was no accident that the art of the motion picture came into being simultaneously with the birth of the modern theatre. The old forms were sick and dying. A return to life was necessary. Emile Zola, the real father of the modern theatre and screen, exposed the "decayed scaffoldings" of yesterday's bloodless drama. He said "we must cast aside fables of every sort and delve into the living drama of the two-fold life of the character and its environment bereft of every nursery tale, historical trapping and the usual conventional stupidities." The first plays of the modern theatre were real-life plays.

The first stumbling films were factual films. Scenes of a young mother and father with a child. Waves breaking. Horses leaping over hurdles. Niagara Falls. Vaudeville acrobats. Children with a dog. People walking. These primitive pictures were the direct ancestors of such great factual films as *Grapes of Wrath*, *Mission to Moscow*, *Fury*, *Great Dictator*. Maxim Gorky saw some of these

Anniversary



Charlie Chaplin and Jackie Coogan in "The Kid" produced in 1921.

ADDITIONAL INDEX

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early news shots in Paris in 1896. Gorky was amazed by what he felt was an "almost terrifying transcript from life." Yes, this powerful new medium's strange ability to capture truth struck awe into the hearts of its first audiences.

Films That Have Served Truth

Unfortunately, the screen was not born free. It was not always able to tell the truth. From the very beginning the movies became harnessed to reactionary business interests which set back the entire medium for years. The screen sided with William McKinley, a corporation man, against William Jennings Bryan, the Populist candidate, running on an anti-imperialist ticket in the 1896 elections. It served men of ill-will in the Spanish-American War. The movies red-baited labor for years. Jim Crowed the Negro, slandered all minorities. The Soviet Union was misrepresented on the screen right up until the day that "Mission to Moscow" finally brought out the facts about that great country.

From time to time, however, during the course of its growth, films have served great and just causes. The rest of this article will be devoted to some of these pioneering people's films.

Let's start with the "Great Train Robbery" (1903). It belongs here because it contributed much to the technical advance of films. It was the first successful story film. It

introduced Broncho Billy Anderson, forerunner of William S. Hart and "Hopalong Cassidy" Boyd. The industry grew like a prairie fire. The great patent wars between 1896 and 1910 kept it from growing still faster. Mary Pickford's star rose together with her Pollyanish outlook on life. In 1911 Biograph issued a remarkable social film titled "What Shall We Do With Our Old." From the synopsis, the producers seemed unusually aware of the desperate plight of the unemployed in that year. One film reviewer said it should be shown from one end of the country to the other "to show the neglect and cold-hearted indifference with which the aged are treated."

Chaplin—Titanic Screen Figure

The best film of 1912 was unquestionably Eclair's "High Cost of Living." This scathing indictment of the food barons irritated many a tory. It served Woodrow Wilson, the Democrat—in his election campaign against Charles Evans Hughes—the Republican nominee. "Tillie's Punctured Romance" (1914), one of the first feature comedies, had a poor-rich theme. It revealed the budding Chaplin as a creative artist and stylist far in advance of his time.

Chaplin was the biggest drawing card in films in 1915-16-17. Suffering humanity acquired a great spokesman in this immortal people's artist who understood their woes so well. As a boy Charlie lived in almost Dickensian destitution in the slums of London. The unspeakable poverty of those early days impressed itself so indelibly on the mind of the sensitive boy, it was to haunt him for the next 40 years. It is the key to Chaplin's growth as an artist.

In 1916 Chaplin made twelve of his finest satires against the smug and pompous classes, including

Easy Street, The Immigrant, The Pawnshop, The Count and The Adventurer. I would like to see some of them revived to remind the people of Charlie's enormous contributions to screen art. Chaplin's "Shoulder Arms" was the finest war film of 1917-18. "The Kid" in 1921 introduced Jackie Coogan as the kid who breaks windows so Charlie can mend them. It was Chaplin's strongest plea for the under-privileged. "Gold Rush" (1925) satirized the lust for gold. Who can forget the marvelous dance of the two rolls impaled on forks and the scene where Charlie hungrily devours his own boots? The history of the screen records no greater figure than Chaplin, an artist whose name is a household word from Boston to Bombay.

David Wark Griffith, that erratic directorial genius, produced "Intolerance" in 1916, a technical classic. It failed at the box office because its "overemphasis on the spectacular" outweighed the message. As one critic put it, its "fatal error" was that you didn't care which side won. Griffith never recovered from the criticism progressives hurled at him for making "Birth of a Nation," which glorified the Ku Klux Klan and slandered the Negro people. Griffith passed out of the picture long before sound, because his reactionary outlook, his sickly, sentimental

themes stunted his growth as a director. He will be remembered for "Intolerance," little else.

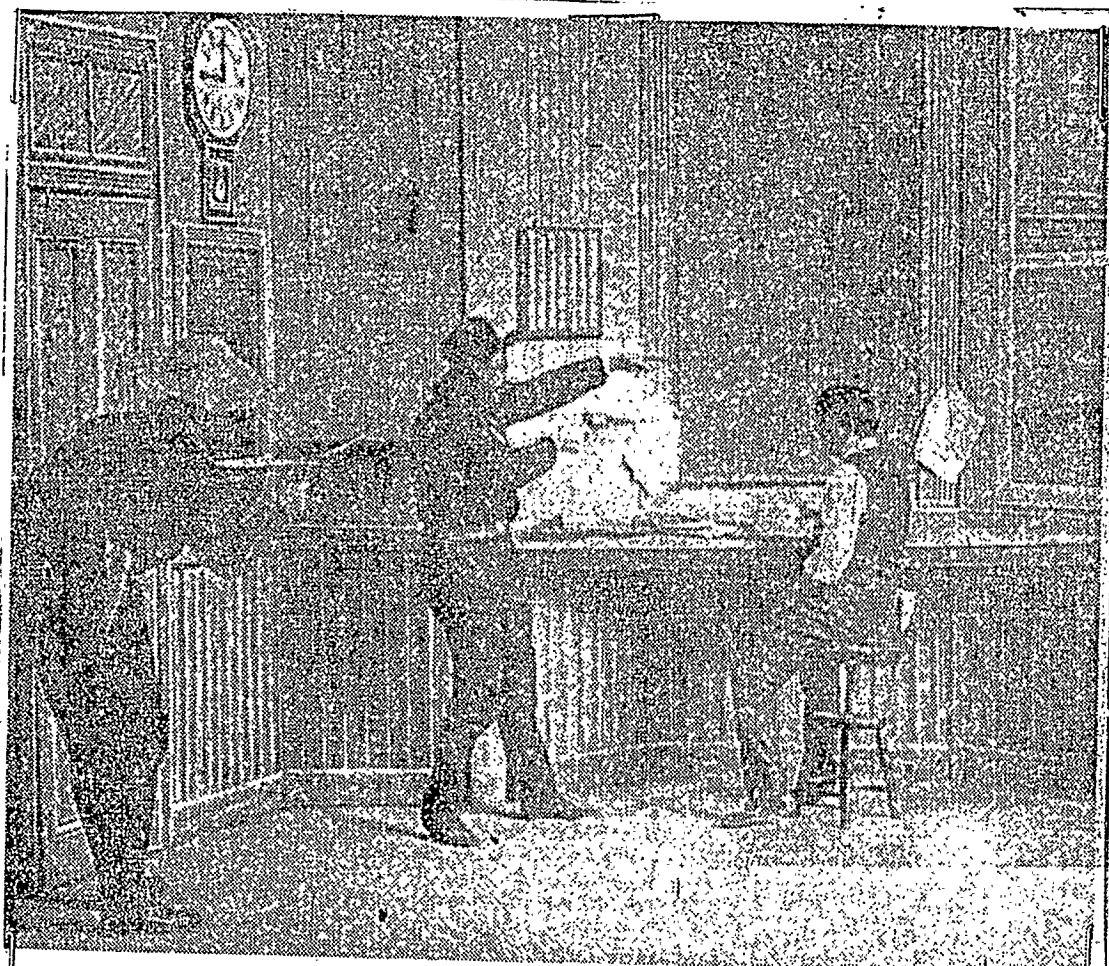
A Great Pioneering Film

Eric von Stroheim's "Greed" in 1923-24 was full of acid social content. Adapted from Frank Norris' novel "McTeague" it bitterly attacked money-madness. It also revealed Zazu Pitts as a great dramatic actress. What they have done to her since is hard to describe. MGM's "The Wind" (1927), directed by Victor Seastrom, was outstanding for its treatment of small town life. The elements played a vital role in this drama of people close to the soil. King Vidor's "The Crowd" (1928) touched on unemployment, a subject no other director outside of Chaplin dared touch in those days of "Coolidge Prosperity." "All Quiet On the Western Front" (1930) stressed the human side of war. The list of silent progressive films outside of Chaplin's work is not long.

Since sound, a large number of public-spirited and thought-provoking films such as "Grapes of Wrath" (20th Fox), "Fury" (MGM), "Mr. Smith Goes to Washington" (Columbia) were produced in answer to the ever-growing demand that the screen face facts and take

life more seriously. Warners headed the list in quantity as well as quality with such outspoken films as "Public Enemy," "I Am a Fugitive From a Chain Gang," "Cabin in the Cotton," "Gentlemen Are Born," "Wild Boys of the Road," "Black Legion," "Magic Bullet of Dr. Ehrlich," "Story of Pasteur," "Confessions of a Nazi Spy," "Mission to Moscow," "Watch on the Rhine" and others.

The fiftieth anniversary of films is here to remind us that all art-forms grow only if they keep pace with life. The screen is very much alive today because it is being guided by artists, scientists and business-men in the interests of the people's war. The screen has matured. Films are keeping faith with their audiences. The early first principles of the fact film have been recaptured. The future of the film lies in deepening its content, in creating new forms and developing still further its tremendous powers for influencing and shaping the world in which we live.



A thrilling scene from "The Great Train Robbery." Directed and photographed by Edwin S. Porter and produced by Thomas Edison in 1903, it was the first movie in history to tell a story.

Hollywood Writers

Call for Public Airing of Motion Picture Alliance

HOLLYWOOD, April 13.—A resounding defeat was administered to the Motion Picture Alliance on the floor of the Screen Writers Guild this week when the writers called for industry-wide discussion of the aims and character of the alliance, publicity for Hollywood's real war program, and action to combat such "harmful and irresponsible statements" as that of the alliance when it declared that the industry is dominated by "Communists, radicals and crackpots."

The Motion Picture Alliance, organized two months ago, ostensibly for "the preservation of American ideals" in films, was exposed in an ad by the Hollywood Writers Mobilization in the Hollywood trade papers, and by a story concerning the same in The People's World a few weeks ago which indicated connections between the MPA and defeatist Senator Robert Reynolds.

James K. McGuinness, chairman of the executive committee of the MPA, introduced a resolution at the Screen Writers Guild proposing a recommendation to the guild board that a committee be appointed to meet with a committee of the Motion Picture Alliance to discuss the aims and purposes of the MPA. This attempt to get guild approval for alliance purposes was defeated.

Instead, the guild made its position clear by passing two resolutions expressing an unequivocal win-the-war attitude, strong resentment against MPA smears of the motion picture industry, and determination to get industry-wide action against such smears.

One resolution commended the action of the executive board in participating in the publication of the advertisement in the trade papers under the heading, "Senator Reynolds, Who Are Your Friends in Hollywood?" (This the board did as an affiliate of the Hollywood Writers Mobilization.)

The resolution also instructed the executive board to "call upon and cooperate with other organizations in bringing about a public meeting, inviting everyone in the motion picture industry to be present at a discussion of the aims and character of the Motion Picture Alliance."

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MAY 12 1944

FILE

Film Front

By DAVID PLATT

"Daily" Film Dept. Plans Showings of Historic Films

I THINK you will be interested in a forthcoming Film Series on "The Development of the American Nation" under the auspices of the Film Department of the Daily and Sunday Worker. I don't think anything like it has been tried before. We are going to present the history of America through eight Hollywood historicals. Each film will have a well-known commentator who knows the field by heart. The eight films and speakers will trace the development of this country from the Colonial period to the present. Does it sound good so far? Let me give you some more details.



The series will start Wednesday, May 3rd at the Tom Mooney Hall, 13 Astor Place, New York. I may as well give you the whole schedule now:

1. May 3rd: THE COLONIAL PERIOD: Film—"The Maid of Salem", with Claudette Colbert and Fred MacMurray. Commentator—Doxey Wilkerson, former Associate Professor of Education at Howard University.

2. May 10th: THE REVOLUTIONARY WAR: Film—"The Howards of Virginia" with Cary Grant and Martha Scott. Commentator—Francis Franklin, instructor at the Jefferson School, author of "The Rise of the American Nation."

3. May 17th: THE WAR OF 1812: Film—Cecil DeMille's "The Buccaneer" with Fredric March, Akim Tamiroff. Commentator—Dr. Philip Woner, author of the forthcoming History of the American Labor Movement.

4. May 24th: THE CIVIL WAR: Film—"Abe Lincoln in Illinois" with Raymond Massey and Ruth Gordon. Commentator—A. B. Magil, member New Masses Editorial Board, author of "Battle for America."

5. May 31st: THE WINNING OF THE WEST: Film—"Wells Fargo" with Joel McCrea, Bob Burns. Commentator—Dr. Herbert M. Morais, author of the forthcoming "The Struggle for American Freedom."

6. June 7th: INDUSTRIAL DEVELOPMENT OF THE U.S.A.: Film—"High, Wide and Handsome" with Irene Dunne and Randolph Scott. Commentator—Louis Budenz, Managing Editor, Daily and Sunday Worker.

7. June 14: THE CRISIS OF 1929: Film—"One Third of a Nation" with Sylvia Sidney. Commentator—John Stuart, co-author of "The Fat Years and the Lean."

8. June 21st: THE ANTI-FASCIST WAR: Film—"Wake Island" with Brian Donlevy. Commentator—Joseph Starobin, Foreign Editor of the Daily Worker.

As you see, each film, each historical epoch will be handled by an authority. The author of this column will chairman the series. We will have much more to say about this project of the Daily Worker as time goes on. Meanwhile subscriptions at \$4.00 for the series are now available. Send your check or money order to the Daily Worker, Room 200, 50 East 13th Street. Tickets are also on tap at the Workers Bookshop, 50 East 13th Street; Book Fair, 133 West 44th Street; Jefferson School Bookshop, 575 Sixth Ave.

Isn't it a swell idea?

Ukraine in Flames

Put down "Ukraine in Flames" (at the Stanley) as one of the top films of 1944. Valentin Orlyankin, one of the 24 cameramen who advanced with the Ukrainian Army shock troops to film "Ukraine in Flames" tells this interesting story. He was traveling westward when he met Sgt. Pavel Shchukin, famous Red Army accordionist. Sgt. Shchukin's pride in his instrument impressed Orlyankin. Never, the soldier-entertainer told him, had he played a finer instrument. He fingered delicately the name of the maker on the chromium base of the accordion. "Alexander Smetanin," he repeated the name softly. "When this war is over, I am going to visit him and thank him personally." The Smetanin accordion, he told Orlyankin had been sent to the Red Army as a gift of the Tartar Republic, where the 50-year-old Smetanin works as an instrument maker in the city of Kazan. Because Shchukin had demonstrated the most skill with the instrument, it was awarded to him. Other Smetanin accordions have also found their way to units of the Red Army.

Recently, on an assignment in Kazan, the newsreel cameraman had occasion to drop in on the little instrument maker in his cubby-hole shop. He told him of his meeting with Sgt. Shchukin and how much his playing of Smetanin's accordion meant to the soldiers at the front. The little man shook his head in acknowledgement. "I know," he said, and brought out a much-handled letter to show Orlyankin. It was from Sgt. Shchukin's unit and said, in part: "You are taking part in our struggle out here since your accordion gives us recreation and relief during lulls. Accept our heartiest thanks."

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Special

March 31, 1944

Film Bd. Acts As Soviet Propaganda Agency Says M.P.

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The National Film Board was acting as an agency for Soviet propaganda, Rodney Adamson (P.C., York West) said last night in the Commons.

Speaking on a supplementary estimates item of \$104,000 for the Film Board, Mr. Adamson asked that operations of the board be carefully investigated. He said he referred particularly to the films "Our Native Land" and "World in Action."

War Services Minister LaFleche said he would see the films and have others see them in order to judge the value or otherwise of Mr. Adamson's suggestion.

The Film Board, said Mr. Adamson, was putting forward propaganda "foreign to our way of life," propaganda "for a type of Socialism." The matter was important because the Film Board was the most powerful agency of propaganda.

"Here we have a national instrument of government putting out Soviet propaganda," he said. "I feel strongly that it is not the duty of any agency of government to put out propaganda for another country."

Mr. Adamson said he believed Canadians should know more about Russia but it was not the duty of a government agency to handle propaganda for other countries.

Clarence Gillis (C.C.F., Cape Breton South) said the minds of the public had been poisoned for years about Russia. The Film Board was doing a useful work in informing them about an allied nation.

"It seems the spirit of Bennett is still prevalent in our ranks," said Fred Rose (Lab.-Prog., Montreal-Cartier). He said the Bennett government "stupidly" put an embargo on all Russian goods.

Rev. E. G. Hansell (N.D., Macleod) said that when a national Film Board showed Munitions Minister Howe or other ministers "smiling before a microphone," the effect was likely to be favorable to the government.

"Of course, it might reflect the other way," he added, quickly.

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